

128
461

CHRISTY'S MINSTRELS'

NEW SONGS,

With Choruses in Vocal Score,

SYMPHONIES AND PIANOFORTE ACCOMPANIMENTS.

EDITED BY

J. W A D E.

[AUTHORISED EDITION.]

VOL. III.

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AND ALL BOOKSELLERS AND MUSICSPELLERS.

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14. 'Way down in Ca-i-ro
15. Kitty my Love, and I
16. Oh how I love my Mountain Home

The above 3 Books, price 1s. each (VII. VIII. and IX.), of Christy's Minstrels' Songs, superbly bound in one volume, cloth, gilt edges, 4s.

P R E F A C E.

SINCE the publication of the First Volume of Christy's Minstrels' Songs, containing 49 Songs, with Choruses in Vocal Score, and Symphonies and Pianoforte Accompaniments, they have become better understood and appreciated by all classes. The artistic and refined style of performance of these Minstrels has developed a new pleasure and raised this species of Entertainment into an important position. A description of their characteristic features, and a narrative of the progress of Negro Minstrelsy, will be found in the preface to the first Volume. This success is attributable to the combination of simple, yet striking, Melodies—pathetic, and sprightly, the grave and the gay—with appropriate words expressing sentiments, feelings, and incidents entirely unobjectionable. Thus they have, with ever increasing popularity, been welcomed in the Family Circle, in Amateur Musical Societies, and in Schools, and genuine amusement has been enjoyed by all.

The present Volume also contains 48 Selected Songs, with Choruses, Symphonies and Pianoforte Accompaniments. The contents of the three volumes are also published separately in 9 Books at 1s., each containing 16 songs. There are also published in the MUSICAL BOUQUET upwards of 200 of the Christy's Minstrels' Songs, full Music size, from engraved plates, with full Symphonies and Pianoforte Accompaniments, at the price of 3d. each. These embrace the newest and best Songs, and the majority of them are not to be found elsewhere. The Melodies of the most favourite Songs are also published in the MUSICAL BOUQUET as Fantasias, arranged by eminent Composers, and in every variety of Dance Music; also as Vocal Duets, and Four-part Songs.

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1. GOOD NEWS FROM HOME
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14. TWINKLING STARS
15. HAPPY HAIDEE
16. GENTLE ALICE
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1. LET ME KISS HIM FOR HIS MOTHER
2. WILLIE'S ON THE DARK BLUE SEA
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7. ELLEN BAYNE
8. SOFTLY FALLS THE MOONLIGHT
9. LOTTIE LANE [AGAIN"]
10. GOOD BYE (COMPANION TO "WE MEET
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13. OH! THE LONE STARRY HOURS
14. ROW, ROW YOUR BOAT, OR THE OLD
15. NORTH CAROLINA ROSE [LOG HUT
16. LULEANA

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Book VII.

FAVORITE
AMERICAN MELODIES

SUNG BY
CHRISTY'S MINSTRELS.

BE KIND TO THE LOVED ONES AT HOME.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1923 of the "MUSICAL BOTQUET," Price 3d.

Andante espressivo.

WOODBURY.

PIANO-
FORTE.

mp

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

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

BE KIND TO THE LOVED ONES AT HOME—(continued.)

cres.

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

cres. *dim.*

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

p *v*

CHORUS. *Moderato.*

mp *cres.*

SOPRANO. Be kind to thy fa-ther, for now he is old, His locks in-ter-min-gled with

mp *cres.*

ALTO. Be kind to thy fa-ther, for now he is old, His locks in-ter-min-gled with

mp *cres.*

TENOR. Be kind to thy fa-ther, for now he is old, His locks in-ter-min-gled with

mp *cres.*

BASS. Be kind to thy fa-ther, for now he is old, His locks in-ter-min-gled with

mp *cres.*

PIANO-FORTE.

BE KIND TO THE LOVED ONES AT HOME—(continued.)

gray; His foot-steps are fee-ble, once fear-less and bold, Thy fa-ther is pass-ing a-way.

gray; His foot-steps are fee-ble, once fear-less and bold, Thy fa-ther is pass-ing a-way.

gray; His foot-steps are fee-ble, once fear-less and bold, Thy fa-ther is pass-ing a-way.

gray; His foot-steps are fee-ble, once fear-less and bold, Thy fa-ther is pass-ing a-way.

Be kind to thy brother—his heart will have dearth
 If the smile of thy joy be withdrawn;
 The flowers of feeling will fade at their birth,
 If the dew of affection be gone.
 Be kind to thy brother—wherever you are
 The love of thy brother shall be
 An ornament purer and richer by far
 Than pearls from the depths of the sea. (Repeat Chorus.)

Be kind to thy sister—not many may know
 The depth of true sisterly love;
 The wealth of the ocean lies fathoms below
 The surface that sparkles above.
 Be kind to thy father, once fearless and bold—
 Be kind to thy mother so near;
 Be kind to thy brother, nor show thy heart cold—
 Be kind to thy sister so dear. (Repeat Chorus.)

DARLING BESSIE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1890 of the "MUSICAL BOUQUET," Price 3d.

Andante Affettuoso.

J. R. THOMAS.

PIANO-FORTE.

1. Once n-gain, my na-tive moun-tains, Thro' thy wilds I stray,
 2. When bright dreams of wealth and ho-nor Urg'd me o'er the main,

DARLING BESSIE—(continued.)

Hear a - gain thy war - bling foun - tains, Feel their cool - ing spray; But the maid I
Fond - ly then I gaz'd up - on her, Heard love's vows a - gain; "Back to thee," I

fond - ly cher - ish'd, more than earth - ly store, . . Like a new - blown flow'r has pe - rish'd—
cried, "sweet Bes - sie, Soon I'll cross the wave," Now re - turn'd, a - las! I find her

mf
Joy is mine no more. . . Dar - ling Bes - sie, Charm - ing Bes - sie, Now my Spi - rit
In the si - lent grave. . . Dar - ling Bes - sie, Charm - ing Bes - sie, Now my Spi - rit

mf

p
bride, Ho - ver near me till they lay me gen - tly by thy side.
bride, Ho - ver near me till they lay me gen - tly by thy side.

DARLING BESSIE—(continued.)

CHORUS. *mf*

SOPRANO. *mf*
Dar - ling Bes - sie, Charm - ing Bes - sie, Now my Spi - rit bride, . .

ALTO. *mf*
Dar - ling Bes - sie, Charm - ing Bes - sie, Now my Spi - rit bride, . .

TENOR. *mf*
Dar - ling Bes - sie, Charm - ing Bes - sie, Now my Spi - rit bride, . .

BASS. *mf*
Dar - ling Bes - sie, Charm - ing Bes - sie, Now my Spi - rit bride, . .

PIANO-FORTE. *mf*

p
Ho - - ver near me till they lay me Gen - tly by thy side. . . . *rit.*

p
Ho - - ver near me till they lay me Gen - tly by thy side. . . . *rit.*

p
Ho - - ver near me till they lay me Gen - tly by thy side, thy side. *rit.*

p
Ho - - ver near me till they lay me Gen - tly by thy side. . . . *rit.*

p
rit.

LITTLE ELA.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2028 of the "MUSICAL BOUQUET," Price 3d.

Moderato.

C. FOSTER.

PIANO-
FORTE.

1. Lit-tle El - la, fair-est, dear - est, Un - to me and un - to mine, Earth - ly che - rub, com - ing
 2. Lit-tle El - la mov-eth light - ly, Like a grace - ful fawn at play, Like a brook - let run - ning

near - est To my dreams of forms di - vine! Her brief ab - sence frets and pains me, Her bright
 bright - ly In the ge - nial month of May, Like a breeze up - on the mea - dows, All be -

pre - sence so-lace brings, Her spon - ta - neous love re - strains me From a thou - sand sel - fish things.
 - sprent with ear - ly flowers, Like a bird mid syl - van sha - dows In the gold - - on sum-mer hours.

LITTLE ELLA—(continued.)

CHORUS.

mp

SOPRANO.
Lit - tle El - - la, fair - est, dear - est, Un - to me and un - to

ALTO.
mp
Lit - tle El - - la, fair - est, dear - est, Un - to me and un - to

TENOR.
mp
Lit - tle El - - la, fair - est, dear - est, Un - to me and un - to

BASS.
mp
Lit - tle El - - la, fair - est, dear - est, Un - to me and un - to

PIANO-FORTE.
mp

Repeat mf

mine, Earth - ly che - rub, com - ing near - est To my dreams of love di - vine.

mine, Earth - ly che - rub, com - ing near - est To my dreams of love di - vine.

mine, Earth - ly che - rub, com - ing near - est To my dreams of love di - vine.

mine, Earth - ly che - rub, com - ing near - est To my dreams of love di - vine.

Repeat mf

Little Ella brings a blessing
With her bright and winning smile,
With her frank and fond caressing,
And her prattle free from guile.

When I hear her footsteps bounding,
In the hall or through the grove,
And her voice with joy resounding,
'Tis the music that I love.

THE OLD POPLAR TREE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1672 of the 'MUSICAL BOUQUET,' Price 3d.

J. R. THOMAS.

Moderate.

PIANO-
FORTE.

The piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some grace notes and slurs. Dynamics include *sf* (sforzando) and *p* (piano).

The first system of the song features a vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "1. When ro - ses are bloom - ing in May, On the dark green / 2. The star - lit sky's ra - diant a - bove, A still - ness is". The piano accompaniment provides a steady accompaniment with chords and moving lines.

The second system continues the vocal and piano accompaniment. The lyrics are: "shore of the sea, May I meet thee, dear one, to say, / o'er land and sea, Then will you meet me to night, love,". The piano accompaniment continues with a consistent accompaniment pattern.

The final system of the song features the vocal and piano accompaniment. The lyrics are: "We lov'd by the old pop - lar tree! } The old pop - lar tree with its vines, / In the shade of the old pop - lar tree? }". The piano accompaniment concludes with a *mf* (mezzo-forte) dynamic.

THE OLD POPLAR TREE—(continued.)

Its moss and its bran - ches so bare; We've of - ten met there in old

times, A - long with the brave and the fair.

CHORUS.

mf The old pop - lar tree with its vines, Its moss and its bran - ches so bare; We've

mf The old pop - lar tree with its vines, Its moss and its bran - ches so bare; We've

mf The old pop - lar tree with its vines, Its moss and its bran - ches so bare; We've

mf The old pop - lar tree with its vines, Its moss and its bran - ches so bare; We've

mf

THE OLD POPLAR TREE—(continued.)

of - ten met there in old times, A - long with the brave and the fair.

of - ten met there in old times, A - long with the brave and the fair.

of - ten met there in old times, A - long with the brave and the fair.

of - ten met there in old times, A - long with the brave and the fair.

Our soft whisper'd words none can hear,
And none, save thy William, shall see
The blush of confession, the tear,
That falls 'neath the old poplar tree!

The old poplar tree with its vines,
Its moss and its branches so bare;
We've often met there in old times,
Along with the brave and the fair.
(Repeat Chorus.)



OH! FARE THEE WELL, MINE OWN LOVE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1510 of the "MUSICAL BOUQUET," Price 3d.

Andante Affetuoso.

J. R. THOMAS.

PIANO-FORTE.

p

rit.

1. Oh! fare thee well, mine own love, I'm go - ing far from thee; Oh!

2. Thy heart is beat - ing fast, love, Thy lips re - fuse to speak, I

p

OH! FARE THEE WELL, MINE OWN LOVE!—(continued.)

think of me, mine own love, When I am on the sea. It grieves my heart to
 feel the tear - drop steal - ing A - down thy love - ly cheek. Fare - well, this con - stant

leave thee, Aye, more than tongue can tell; Oh! fare thee well, mine own love, A
 heart, love Shall faith - ful still re - main, Till hap - pier hours re - store thee To

cres.

cres.

thou - sand times fare - well! } Fear not, I'll ne'er for - get thee, Too dear art thou to
 these fond arms a - gain. }

me, And where - so - e'er I roam, love, My heart is still with thee.

p

cres.

cres.

OH! FARE THEE WELL, MINE OWN LOVE!—(continued.)

CHORUS: *Andante moderato.*

mf

SOPRANO.
Fear not, I'll ne'er for - get thee, Too dear art thou to

ALTO.
Fear not, I'll ne'er for - get thee, Too dear art thou to

TENOR.
Fear not, I'll ne'er for - get thee, Too dear art thou to

BASS.
Fear not, I'll ne'er for - get thee, Too dear art thou to

Andante moderato.
mf

PIANO-FORTE.

cres. *dim.*

me; And where - so - e'er I roam, love, My heart is still with thee.

cres. *dim.*

me; And where - so - e'er I roam, love, My heart is still with thee.

cres. *dim.*

me; And where - so - e'er I roam, love, My heart is still with thee.

cres. *dim.*

me; And where - so - e'er I roam, love, My heart is still with thee.

cres. *dim.*

GENTLE MILLIE GAY.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2077 of the "MUSICAL BOUQUET," Price 3d.

Allegretto moderato.

T. B. BISHOP.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs, starting on a middle C. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth-note patterns. Dynamics include *mp* and *con espress.*

1. There's a lit-tle cot-tage standing in my far off sun-ny home, Where my boyhood's hap-py hours pass'd a -
 2. I'm sighing for the tone of my far off sun-ny home, As the bird-ling for the love - song of

The first system includes the vocal melody and piano accompaniment. The piano part is marked *p*.

- way,
 May, While roam - ing in the grove, and sing - ing songs of love, With my
 For the mu - sic e - ver miss'd in my path as I roam, For the

The second system continues the vocal melody and piano accompaniment.

own, . . . my gen-tle Mil-lie Gay! . . . } My dear old home, my far off sun-ny home,
 ca - rol of my gen-tle Mil-lie Gay! . . . }

The third system concludes the piece with a final vocal phrase and piano accompaniment marked *mf*.

GENTLE MINNIE GAY—(continued.)

Standing on the Mis - sis - sip - pi's side, I'll soon re - turn to thee, and

hap - py will I be, When I take my gen - tle Mil - lie for my bride. . . .

p

mf CHORUS.

SOPRANO.
My dear old home, my far off sun - ny home, Stand - ing on the Mis - sis - sip - pi's

ALTO.
My dear old home, my far off sun - ny home, Stand - ing on the Mis - sis - sip - pi's

TENOR.
My dear old home, my far off sun - ny home, Stand - ing on the Mis - sis - sip - pi's

BASS.
My dear old home, my far off sun - ny home, Stand - ing on the Mis - sis - sip - pi's

PIANO-FORTE.
mf

GENTLE MINNIE GAY—(continued.)

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

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

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

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

I'm going to taste the joys of my far off sunny home,
 Where the waters of the Mississippi play,
 There to wile life's happy hours, and never more to roam
 From my home and my gentle Millie Gay.
 My dear old home, &c. (Repeat Chorus.)

Oh when I reach the groves of that joyous sunny home,
 From my Millie dear never more to stray,
 I'll touch my sweet guitar, while her eyes do sparkle bright
 With the love—with the love of Millie Gay.
 My dear old home, &c. (Repeat Chorus.)

SALLY DEAR;

OR, "I'M OFF TO BALTIMORE."

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1149 of the "MUSICAL BOUQUET," Price 3d.

Moderato con espress.

J. WADE.

PIANO-
FORTE.

1. It was one eve - ning in the month of June, The stars shone bright, the sky was
 2. Her hair it float - ed in the breeze, And hung a - round her sa - ble

SALLY DEAR—(continued.)

clear; This dar - key play'd a good old tune, . . . To se - re -
 cheek; I real - ly thought that I would freeze, . . . If my sweet -

- nade his Sal - ly dear, I light - ly touch'd my ban - jo
 Sal - - - ly did not speak, But soon her sil - - - ver voice I

pp legg.

string, Be - neath the win - - - dow that she might hear, . . . When soon tho
 heard, 'Twas mu - sic to . . . this dar - key's ear, . . . I list to

cres.

cres.

shut - - - ters back did swing, And there I saw my Sal - ly dear.
 catch its ev - ry word, From the lips of Sal - ly dear.

ad lib.

sf colla voce. dim.

SALLY DEAR—(continued.)

mf CHORUS. *Animato.*

SOPRANO. *mf* Then come, love, come, you need not fear, My boat lies on the o - ther

ALTO. *mf* Then come, love, come, you need not fear, My boat lies on the o - ther

TENOR. *mf* Then come, love, come, you need not fear, My boat lies on the o - ther

BASS. *mf* Then come, love, come, you need not fear, My boat lies on the o - ther

PIANO-FORTE. *mf* *Animato.*

shore, All that I want is Sal - ly dear, And I'll be off to Bal - ti - more. *rit. e dim.*

shore, All that I want is Sal - ly dear, And I'll be off to Bal - ti - more. *rit. e dim.*

shore, All that I want is Sal - ly dear, And I'll be off to Bal - ti - more. *rit. e dim.*

shore, All that I want is Sal - ly dear, And I'll be off to Bal - ti - more. *rit. e dim.*

shore, All that I want is Sal - ly dear, And I'll be off to Bal - ti - more. *rit. e dim.*

I'll no'er forget till the day I die
 What my sweet Sally said to me,
 She said she'd meet me bye and bye,
 If I would wait by the old pine tree :

It was not long before she came,
 Her hand-box fill'd with all her store ;
 She said, " for you I've left my home,
 I'll go with you to Baltimore." (Repeat Chorus.)

MY PRAIRIE HOME.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2029 of the "MUSICAL BOUQUET," Price 3d.

WURZEL.

Andante espressione.

p dol. *p legato.*

PIANO-FORTE.

1. O my heart is e-ver
2. In that bright and happy

long - ing, Longing for my prai - rie home, Where bright the sunny hours of glad - ness
dwell - ing, Dear-er far than homes of pride, How ma - ny a treasur'd scene of glad - ness

E-ver on my child - hood shone; There a - mid its glorious beau - ty, Loving mem'ry folds her
E-ver in my heart a - bide; There a fa - ther's mighty bless - ing Fell like mu - sic on my

mp

wing, Rest - - ing where the heart's af - fec - tions Ten - der - ly and fond - ly cling.
ear, And each grief and care was ba - nish'd, By a gen - tle mo - ther's tear.

p *rit.*

MY PRAIRIE HOME—(continued.)

CHORUS. *mf*

SOPRANO.
mf Far a - way the crys - tal ri - - ver, Far a - way the hea - ther's bloom,

ALTO.
mf Far a - way the crys - tal ri - - ver, Far a - way the hea - ther's bloom,

TENOR.
mf Far a - way the crys - tal ri - - ver, Far a - way the hea - ther's bloom,

BASS.
 Far a - way the crys - tal ri - - ver, Far a - way the hea - ther's bloom,

PIANO-FORTE.
mf

Far the lov - ing friends of child - hood, Far, O far, my prai - rie home.

Far the lov - ing friends of child - hood, Far, O far, my prai - rie home.

Far the lov - ing friends of child - hood, Far, O far, my prai - rie home.

Far the lov - ing friends of child - hood, Far, O far, my prai - rie home.

Brother, true and noble hearted,
 Darling sister, fair and kind—
 Dear friends, that gather by the hearth-stone,
 Round you all my love is twin'd;

O do not forget me, dear ones,
 While so far away I roam,
 For my heart is ever longing,
 Longing for my prairie home. (Repeat Chorus.)

LILIAN LEE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1972 of the "MUSICAL BOUQUET," Price 3d.

MUSIC BY J. H. M'NAUGHTON.

Moderato.

PIANO-FORTE.

p espress.

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

1. "Oh! let me sweet-ly die, When my gen-tle mother's nigh," Whisper'd soft-ly, pale Li-lian
 2. "Oh! bu-ry me at night, When the moon is shin-ing bright," Whisper'd soft-ly, pale Li-lian

The first system shows the vocal melody in a single staff and the piano accompaniment in two staves. The lyrics are written below the vocal line. The piano accompaniment features a steady accompaniment with chords and moving lines.

Lee; "And, mo-ther, sweet-ly sing, While I soar on an-gel's wing, To the
 Lee; "And, mo-ther, kneel and pray, When my spi-rit flies a-way, And I'll

The second system continues the vocal melody and piano accompaniment. The piano accompaniment includes a 'cres.' (crescendo) marking.

home made for me and for thee." } She is gone, Li-lian Lee I ne-ver more will see, She
 come from the sky un-to thee." }

The final system concludes the song with the vocal melody and piano accompaniment. The piano accompaniment includes a 'p' (piano) marking.

LILIAN LEE—(continued.)

rit. *a tempo.*

soft - ly slum - bers 'neath yon balm - y grove, And o'er her lit - tle grave All the

rit. *p a tempo.*

ad lib.

sweet - est flow' - rets wave, While the birds sing a gen - tle dirge a - bove.

colla voce.

CHORUS.

p

SOPRANO. She is gone, Li - lian Lee I ne - ver more will see, She

p

ALTO. She is gone, Li - lian Lee I ne - ver more will see, She

p

TENOR. She is gone, Li - lian Lee I ne - ver more will see, She

p

BASS. She is gone, Li - lian Lee I ne - ver more will see, She

p

PIANO-FORTE.

LILIAN LEE—(continued.)

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats). The first vocal line begins with a *cres.* marking and a *p* dynamic. The lyrics are: "soft - ly slum - bers 'neath yon balm - y grove, And o'er her lit - le, grave All the".

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains B-flat major. The first vocal line begins with a *rit. ad lib.* marking. The lyrics are: "sweet - est flow - 'rets wave, While the birds sing a gen - tle dirge a - bove." The piano accompaniment includes a *colla voce.* marking.

"I fly! oh, now I fly! to a brighter home on high,"
Faintly whisper'd sweet Lilian Lee;
"Oh! let me sink to rest, on my gentle mother's breast—
Yonder comes a bright angel for me."

She is gone, Lilian Lee I never more will see,
She softly slumbers 'neath yon balmy grove,
And o'er her little grave all the sweetest flow'rets wave,
While the birds sing a gentle dirge above.
(Repeat Chorus.)

BYE AND BYE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1697 of the "MUSICAL BOUQUET," Price 3d.

Moderato.

MUSIC BY WURZELL.

PIANO-
FORTE.

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

1. Now I am old, and my locks are gray, The sum-mer of youth bright and fair Calls me no more with its
2. Youth, with its dreams of am - bi - tion came, I welcom'd their smiles with de - light, Ea-ger, I turn'd wherethe

The piano accompaniment for the first two lines of lyrics. The right hand continues the melodic line, and the left hand provides harmonic support with chords and moving lines. Dynamics include 'p' and 'f' (forte).

sun-shine gay, And mer - ry hues it used to wear ; Still I look back on my child-hood hours, When
star of fame Shone forth in distance clear and bright ; Quick - ly, too quick - ly, the vi - sion fled, The

The piano accompaniment for the third and fourth lines of lyrics. The right hand continues the melodic line, and the left hand provides harmonic support with chords and moving lines.

free as a wild bird I stray'd ; Life was a gar - den of fair - est flow'rs, I
lau - rels that gai - ly it wore Wi - ther'd and sere o'er my path were spread, A .

The piano accompaniment for the fifth and sixth lines of lyrics. The right hand continues the melodic line, and the left hand provides harmonic support with chords and moving lines.

BYE AND BYE—(continued.)

thought would ne - ver, ne - ver fade; }
- las! their beau - ties all were o'er; } But I'm look - ing up - ward, and no more I'll

mp

cres. *>* *dim.*
sigh, While I am wait - ing for the glo - rious day, I know is com - ing bye and bye.

cres. *dim.*

mf CHORUS.

SOPRANO.
mf But I'm look - ing up - - ward, and no more I'll sigh,

ALTO.
mf But I'm look - ing up - - ward, and no more I'll sigh,

TENOR.
mf But I'm look - ing up - - ward, and no more I'll sigh,

BASS.
mf But I'm look - ing up - - ward, and no more I'll sigh,

PIANO-FORTE.
mf

8ves.

BYE AND BYE—(continued.)

Repeat *pp*

While I am wait-ing for the glo-rious day, I know is com-ing bye and bye.

While I am wait-ing for the glo-rious day, I know is com-ing bye and bye.

While I am wait-ing for the glo-rious day, I know is com-ing bye and bye.

While I am wait-ing for the glo-rious day, I know is com-ing bye and bye.

sf

Now I am old, and my locks are gray,
The summer of youth bright and fair
Calls me no more with its sunshine gay,
And merry hues it used to wear.

And though the winter of age may blow,
Sweet mem'ries of joy linger yet,
Cheering me on, as they murmur low,
In tones the heart can ne'er forget.
But I'm looking, &c. (Repeat Chorus.)

LOUIE LEE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1975 of the "MUSICAL BOUQUET," Price 3d.

Andante Moderato. MUSIC BY G. W. H. GRIFFIN.

PIANO-FORTE.

mp con espress.

As oft - - en at the close of day With Lou - - ie Lee I fain would stray, And
My heart would beat in numbers sweet When e'er we'd talk, when e'er we'd meet, And

p

LOUIE LEE—(continued.)

while the plea-sant hours a - way, Be - side the pur - ling brook; 'Twas there we'd bide at e - ven
hours flew by on wings so fleet, The time seem'd ne - ver long; She pro - - mis'd, with a gen - tle

tide, And watch the gold - en sun - beams glide, As to their sil - ver couch they hid, Re -
smile, My cares of life she would be - guile, And make me hap - py all the while, My

- ce - ding while we'd look. } Oh, Lou - ie Lee, I sigh for thee, Tho' wand' - ring here a -
sweet af - fec - tion's song. }

- lone, There's naught now left to com - fort me, I'm com - ing, com - ing home.

LOUIE LEE—(continued.)

CHORUS.
mp *cres.*

SOPRANO.
mp *cres.*

ALTO.
mp *cres.*

TENOR.
mp *cres.*

BASS.
mp *cres.*

PIANO-FORTE.
mp *cres.*

mp *mf*

- lone, There's naught now left to com - fort me, I'm com - ing, com - ing home.

mp *mf*

- lone, There's naught now left to com - fort me, I'm com - ing, com - ing home.

mp *mf*

- lone, There's naught now left to com - fort me, I'm com - ing, com - ing home.

mp *mf*

- lone, There's naught now left to com - fort me, I'm com - ing, com - ing home.

The wedding day, for which I'd pray,
Impatient at its long delay,
For time with me seem'd doom'd to stay,
My anxious heart was giv'n;

At length it came, but not for me,
For Death had wooed my Louie Lee—
Far in a brighter world they flee,
To wed her soul in heav'n.

Oh, Louie Lee! &c. (Repeat Chorus.)

FARE THEE WELL, KITTY DEAR.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1539 of the "MUSICAL BOUQUET," Price 3d.

MUSIC BY G. F. WURZEL.

Andante.

1. I saw the smile of ev'ning
2. Tho' A - fric's son that strain a

PIANO-FORTE.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Andante'. The piano part begins with a piano (*p*) dynamic and includes a fortissimo (*sf*) accent. The key signature is one sharp (F#) and the time signature is common time (C).

die In beau - ty on a southern sky, And - as I mark'd that fairy scene, So
- woke, A lan - guage to my soul it spoke, That seem'd my restless thoughts to quell, And

The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. The lyrics are aligned with the vocal notes.

cres.

mild, so lovely and se - rene, A strange wildsound, yet sweet and clear, In tones like these I chanc'd to hear— }
hold me captive to its spell; How much of feeling, deep and strong, Was blend - ed in that art - less song— }

cres.

The third system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. The lyrics are aligned with the vocal notes. The dynamic marking 'cres.' (crescendo) is used twice.

mf To be sung with each verse.

Fare thee well, Kit - ty dear! Thou art sleeping in thy grave so low; Never more, Kit - ty dear! Wilt thou

mf

The fourth system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. The lyrics are aligned with the vocal notes. The dynamic marking 'mf' (mezzo-forte) is used twice.

FARE THEE WELL, KITTY DEAR—(continued.)

p

lis - ten to my old ban - jo. Fare thee well, Kit - ty, Fare thee well, Kit - ty, Fare thee well, Kit - ty

> rit.

dear! Fare thee well, Kit - ty, Fare thee well, Kit - ty, Fare thee well, Kit - ty dear!

> col voce

CHORUS.

mf

SOPRANO. Fare thee well, Kit - ty dear! Thou art sleeping in thy grave so low; Ne-ver more, Kit - ty

mf

ALTO. Fare thee well, Kit - ty dear! Thou art sleeping in thy grave so low; Ne-ver more, Kit - ty

mf

TENOR. Fare thee well, Kit - ty dear! Thou art sleeping in thy grave so low; Ne-ver more, Kit - ty

mf

BASS. Fare thee well, Kit - ty dear! Thou art sleeping in thy grave so low; Ne-ver more, Kit - ty

mf poco stacc.

PIANO FORTE.

FARE THEE WELL, KITTY DEAR—(continued.)

dear, Wilt thou lis-ten to my old ban-jo! Fare thee well, Kit-ty, Fare thee well, Kit-ty,

dear, Wilt thou lis-ten to my old ban-jo! Fare thee well, Kit-ty, Fare thee well, Kit-ty,

dear, Wilt thou lis-ten to my old ban-jo! Fare thee well, Kit-ty, Fare thee well, Kit-ty,

dear, Wilt thou lis-ten to my old ban-jo! Fare thee well, Kit-ty, Fare thee well, Kit-ty,

Fare thee well, Kit-ty dear! Fare thee well, Kit-ty, Fare thee well, Kit-ty, Fare thee well, Kit-ty dear!

Fare thee well, Kit-ty dear! Fare thee well, Kit-ty, Fare thee well, Kit-ty, Fare thee well, Kit-ty dear!

Fare thee well, Kit-ty dear! Fare thee well, Kit-ty, Fare thee well, Kit-ty, Fare thee well, Kit-ty dear!

Fare thee well, Kit-ty dear! Fare thee well, Kit-ty, Fare thee well, Kit-ty, Fare thee well, Kit-ty dear!

Though years since then have roll'd away,
 The echo of that simple lay
 Comes o'er me when with care oppress'd,
 And soothes my troubled heart to rest;
 Nor will I, till my latest hour,
 Forget the magic of its pow'r.
 Fare thee well, &c. (Repeat Chorus.)

FATHER JOHN.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2100 of the "MUSICAL BOUQUET," Price 3d.

Moderato.

MUSIC BY G. F. WURZEL.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*. The left hand provides a harmonic accompaniment. Dynamics include *mf*, *>*, *dim.*, and *p*.

1. When the bright day is fa - ding, With the gay hues it wore, Ga - ther we all round
2. Mer - ri - ly ring our voi - ces, As the old strains we pour, Join - ing the stream - let's

The piano accompaniment for the first two lines of lyrics is shown on two staves. It begins with a *p* dynamic and features a steady accompaniment pattern.

Fa - ther John, As he's sit - ting by the cot - tage door; All the long day he
me - lo - dy, As it rip - ples by the cot - tage door; But the glad tones are

The piano accompaniment for the third and fourth lines of lyrics is shown on two staves. It continues the accompaniment pattern from the previous section.

la - bours hard, But at ev' - ning, when his toils are o'er, Kind - ly he welcomes one and all, As we
hush'd and still, And our thoughts to fan - cy re - gions soar, While the old tales of Fa - ther John Bring us

The piano accompaniment for the fifth and sixth lines of lyrics is shown on two staves. It concludes with a *colla voce.* marking.

FATHER JOHN—(continued.)

mf

ga-ther round the cot-tage door. } Fa-ther John, Fa-ther John, Such good times come no
clo-ser round the cot-tage door. }

mf

more, For here the best friends we e'er shall know, Come at ev'-ning round the cot-tage door.

ad lib. dim.

colla voce. dim.

mf CHORUS. *Moderato.*

SOPRANO.

Fa-ther John, Fa-ther John, Such good times come no more, For

ALTO.

Fa-ther John, Fa-ther John, Such good times come no more, For

TENOR.

Fa-ther John, Fa-ther John, Such good times come no more, For

BASS.

Fa-ther John, Fa-ther John, Such good times come no more, For

PIANO-FORTE

mf Moderato.

FATHER JOHN—(continued.)

here the best friends we e'er shall know Come at ev'-ning round the cot-tage door.

here the best friends we e'er shall know Come at ev'-ning round the cot-tage door.

here the best friends we e'er shall know Come at ev'-ning round the cot-tage door.

here the best friends we e'er shall know Come at ev'-ning round the cot-tage door.

Once in that happy dwelling
Fondly a maiden smil'd,
Fair were her locks of auburn hue,
And her gentle eyes were soft and mild;
Idol she was of Father John,
But he hears her silv'ry voice no more—
Vainly he seeks his darling child,
In the group around the cottage door.
Father John, Father John,
We'll meet those gone before

Whene'er the old place we love to fill
Shall be vacant by the cottage door.

Gladly we hear his counsels,
Loving him all the more,
For the advice he kindly gives,
As we sit around the cottage door;
Sweetly he tells of a better land,
Where his dear lost ones have gone before—
There may we meet, when here no more
We shall gather round the cottage door.
(Repeat Chorus.)

HOME AGAIN.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1698 of the "MUSICAL BOUQUET," Price 3d.

Andante Moderato.

M. S. PIKE.

PIANO-FORTE.

1. Home a-gain, Home a-gain, From a fo-reign shore, And,
2. Hap-py hearts, Hap-py hearts, With mine have laugh'd in glee, But

HOME AGAIN—(continued.)

cres. *p*

oh! it fills my soul with joy To meet my friends once more; Here I dropp'd the
 oh! the friends I lov'd in youth Seem hap - pi - er to me; And if my guide should

cres.

part - ing tear, To cross the o - cean's foam, But now I'm once a - gain with those Who
 be the fate Which bids me long - er roam, But death a - lone can break the tie That

kind - ly greet me home, } Home a - gain, Home a - gain, From a fo - reign
 binds my heart to home. }

p *dim.*

shore, And, oh! it fills my soul with joy To meet my friends once more,

p *cres.* *dim.*

HOME AGAIN—(continued.)

CHORUS.

mp

SOPRANO.
Home a - gain, Home a - gain, From a fo - reign shore. And,

ALTO.
Home a - gain, Home a - gain, From a fo - reign shore. And,

TENOR.
Home a - gain, Home a - gain, From a fo - reign shore. And,

BASS.
Home a - gain, Home a - gain, from a fo - reign shore. And,

PIANO-FORTE,
mp

cres. *mp*

oh! it fills my soul with joy To meet my friends once more.

cres. *mp*

oh! it fills my soul with joy To meet my friends once more.

cres. *mp*

oh! it fills my soul with joy To meet my friends once more.

cres. *mp*

oh! it fills my soul with joy To meet my friends once more.

Music soft, music soft,
Lingers round the place,
And, oh! I feel the childhood-charm
That time cannot efface;

Then give me but my homestead roof,
I'll ask no palace dome,
For I can live a happy life
With those I love at home.
Home again, &c. (Repeat Chorus.)

PRETTY NELLY.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2110 of the "MUSICAL BOUQUET," Price 3d.

J. R. THOMAS.

VOICE.

1. Pret - ty Nel - ly,
2. Pret - ty Nel - ly,

Moderato.

PIANO-FORTE.

mp *rit.* *p*

win - some Nel - ly, Pret - ty Nel - ly's bright and gay, Ev - ry light of joy a - round her
guile - less Nel - ly, Pret - ty Nel - ly's e - ver mild, Love - ly as a po - et's dream - ing,

Beam - ing like a sum - mer day; We are poor, both I and Nel - ly, Nei - ther land nor
Sim - ple as a ve - ry child; Let the wealth - y boast their splen - dour, Still a great - er

espress.

gold have we, But she says I am her trea - sure, And she's all the world to me.
gift have we, For she says I am her trea - sure, And she's all the world to me.

cres. *dim.*

colla voce.

PRETTY NELLY—(continued.)

CHORUS.
mp Moderato.

SOPRANO.
mp
Pret - ty Nel - ly, win - some Nel - ly, Pret - ty Nel - ly's bright and gay,

ALTO.
mp
Pret - ty Nel - ly, win - some Nel - ly, Pret - ty Nel - ly's bright and gay,

TENOR.
mp
Pret - ty Nel - ly, win - some Nel - ly, Pret - ty Nel - ly's bright and gay,

BASS.
mp
Pret - ty Nel - ly, win - some Nel - ly, Pret - ty Nel - ly's bright and gay,

PIANO-FORTE.
mp Moderato.

The first system of the musical score features five staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'Pret - ty Nel - ly, win - some Nel - ly, Pret - ty Nel - ly's bright and gay,'. The tempo and dynamics are marked as 'mp Moderato'.

sf p rit.
Ev' - ry light of joy a - round her, Beam - ing like a sum - mer day.

sf p rit.
Ev' - ry light of joy a - round her, Beam - ing like a sum - mer day.

sf p rit.
Ev' - ry light of joy a - round her, Beam - ing like a sum - mer day.

sf p rit.
Ev' - ry light of joy a - round her, Beam - ing like a sum - mer day.

sf p colla parte.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: 'Ev' - ry light of joy a - round her, Beam - ing like a sum - mer day.' The dynamics and tempo markings are repeated for each vocal line. The piano accompaniment includes the marking 'sf p colla parte.' at the end of the system.

Pretty Nelly, faithful Nelly,
Pretty Nelly's true as gold,
With a heart as pure as ever
Beat within a mortal mould;

Are we poor, then, I and Nelly?
No! but rich as rich can be,
For I know I am her treasure,
And she's all the world to me.
Pretty Nelly, &c. (Repeat Chorus.)

MAGGIE BY MY SIDE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 680 of the "MUSICAL BOUQUET," Price 3d.

Moderato.

MUSIC BY S. C. FOSTER.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a series of chords and moving lines, marked with a forte 'f' dynamic. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment. The introduction concludes with a final chord marked with a forte 'fz' dynamic.

The first system features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time. The vocal line contains two verses of lyrics. The piano accompaniment is marked with a mezzo-forte 'mf' dynamic. The lyrics are:

1. The land of my home is flit-ting, Flitting from my view ; A gale in the sails is sitting, Toils the merry crew ;

2. The wind howling o'er the bil-low From the dis-tant lea, The storm raging round my pillow, Bring no care to me ;

The second system continues the vocal and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves. The lyrics are:

Here let my home be, On the wa-ters wide, - I roam with a proud heart, Maggie's by my side ; } My

Roll on, ye dark waves, O'er the trou-bled tide, - I heed not your an-ger, Maggie's by my side ; }

The piano accompaniment is marked with a piano 'p' dynamic and the tempo instruction 'poco lento'.

The final system shows the concluding vocal and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves. The lyrics are:

own love, Mag-gie dear, Sitt-ing by my side, Mag-gie dear, my own love, Sitt-ing by my side.

The piano accompaniment is marked with a mezzo-forte 'mf' dynamic and the tempo instruction 'a tempo'. The system concludes with a final chord marked with a forte 'fz' dynamic. Performance markings include 'rit.' and 'cres.' above the vocal line, and 'colla voce.' and 'cres.' above the piano accompaniment.

MAGGIE BY MY SIDE—(continued.)

CHORUS. *mf*

SOPRANO. *mf*
 My own love, Mag - gie dear, Sit - ting by my side,

ALTO. *mf*
 My own love, Mag - gie dear, Sit - ting by my side,

TENOR. *mf*
 My own love, Mag - gie dear, Sit - ting by my side,

BASS. *mf*
 My own love, Mag - gie dear, Sit - ting by my side,

PIANO-FORTE. *mf*

p *cres.* *dim.*
 Mag - gie dear, my own love, Sit - ting by my side.

p *cres.* *dim.*
 Mag - gie dear, my own love, Sit - ting by my side.

p *cres.* *dim.*
 Mag - gie dear, my own love, Sit - ting by my side.

p *cres.* *dim.*
 Mag - gie dear, my own love, Sit - ting by my side.

p *cres.* *dim.*

MAGGIE BY MY SIDE—(continued.)

3. Storms can ap-pal me ne-ver, While her brow is clear, Fair wea-ther lin-gers e-ver

Where her smiles ap-pear; When sor-row's break-ers 'Round my heart shall hide,

Still may I find her Sitt-ing by my side; My own love, Mag-gie dear,

p poco lento. *mf tempo.*

Sitt-ing by my side, Mag-gie dear, my own love, Sitt-ing by my side.

rit. *cres.* *colla voce.* *cres.*

Book VIII.

FAVORITE
AMERICAN MELODIES
SUNG BY
CHRISTY'S MINSTRELS.

IN DREAMS I SEE MY MOTHER.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1887 of the "MUSICAL BOUQUET," Price 3d.

MUSIC BY G. F. WURZEL.

Moderato.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand plays a melody in G minor with a tempo marking of *Moderato*. The left hand provides a harmonic accompaniment. Dynamics include *mf*, *dim.*, *p*, and *rit.*

1. In dreams I see my mother now, Her locks are sil-ver'd grey, I see up-on her pla-cid brow The
2. We knelt in child-hood by her side, To say our ev-ning pray'r, Her gen-tle voice was then our guide, It

The piano accompaniment for the first line of lyrics consists of two staves. The right hand plays a harmonic accompaniment, and the left hand plays a bass line. The dynamic marking is *p*.

cares of many a day ; Her eye grows dim, her step is slow, Her strength is fail-ing fast, Her
sooth'd each lit-tle care, But as at night the wea-ry dove Flies to her moun-tain rest, She

The piano accompaniment for the second line of lyrics consists of two staves. The right hand plays a harmonic accompaniment, and the left hand plays a bass line.

IN DREAMS I SEE MY MOTHER—(continued.)

voice is trem - u - lous and low, For youth's bright day is past. } O mo - ther dear, O mo - ther dear, Our
 wing'd her way to heav'n a - bove, With an - gels there to rest.

mp

fond hearts turn to thee, For e - ver warm and true, For e - ver warm and true, Wher-e'er our lot may be.

cres.

cres.

mp CHORUS.

SOPRANO.
mp O mo - ther dear, O mo - ther dear, Our fond hearts turn to thee, For

ALTO.
mp O mo - ther dear, O mo - ther dear, Our fond hearts turn to thee, For

TENOR.
mp O mo - ther dear, O mo - ther dear, Our fond hearts turn to thee, For

BASS.
 O mo - ther dear, O mo - ther dear, Our fond hearts turn to thee, For

PIANO-FORTE.
mp

IN DREAMS I SEE MY MOTHER—(continued.)

e - ver warm and true, For e - ver warm and true, Wher - e'er our lot may be.

e - ver warm and true, For e - ver warm and true, Wher - e'er our lot may be.

e - ver warm and true, For e - ver warm and true, Wher - e'er our lot may be.

e - ver warm and true, For e - ver warm and true, Wher - e'er our lot may be.

e - ver warm and true, For e - ver warm and true, Wher - e'er our lot may be.

If then you have a mother dear,
O love her while you may,
She will not always linger here—
Too soon she'll pass away;

Her love we know not how to prize
Till from us she is riv'n,
And like an angel from the skies,
Points us the way to heav'n. (Repeat Chorus.)

THE ANGELS TOLD ME SO.*

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1961 of the "MUSICAL BOUQUET," Price 3d.

WORDS BY REV. SIDNEY DYER.

MUSIC BY HORACE WATERS.

Allegretto moderato.

PIANO-FORTE.

p *cres.* *f*

1. Tho' they may lay be - neath the ground The form of Al - le dear, I know his - spi - rit
2. His form re - pos'd u - pon the bler, In sweet che - ru - bic rest, When o - thers came to

* This song was written from thoughts suggested by the following narrative,—“A beautiful incident occurred in a family near the city of New York, a short time since. A son, some eight or nine years of age, lay very ill, and had been so for some days, when a little brother, between six and seven years old, came into the house, and said to his mother, ‘Alle (the sick brother) is going away where we can't see him. He is going to heaven; two little angels came and told me he was going, but he would come back and see me after he went away.’ In a day or two Alle's spirit took its departure. His little brother supposed he had departed bodily. Previous to the funeral, his father took the child into the room to see the body; and explain to him his mistake. When he entered the room he exclaimed, ‘Oh, there's Alle; the little angels told me he would come back and see me.’”

THE ANGELS TOLD ME SO—(continued.)

rit. *a tempo.*

ho - vers round, And min - gles with us here; His home may be in heav'n a - bove, Yet
shed a tear, And ease his ach - ing breast; But Wil - lie felt no throb - bing pain, As

oft to us be - low He will re - turn to breathe his love, } The an - gels told me
he re - peats, "I know Dear Al - le will come back a - gain, }

f > *p*

mp *cres.*

so, The an - gels told me so— He will re - turn, to breathe his love, The

mp *cres.*

mf *f* *rit e dim.*

an - gels told me so, The an - gels told me so, The an - gels told me so."

mf *f* *rit e dim.*

THE ANGELS TOLD ME SO—(continued.)

f CHORUS. *mf*

SOPRANO. *f* The an - gels told me so, He will re - turn to breathe his love, The *mf*

ALTO. *f* The an - gels told me so, He will re - turn to breathe his love, The *mf*

TENOR. *f* The an - gels told me so, He will re - turn to breathe his love, The *mf*

BASS. *f* The an - gels told me so, . . . He will re - turn to breathe his love, The *dim.* *mf*

PIANO-FORTE. *f* *dim.* *mf*

p an - gels told me so, The an - gels told me so, The an - gels told me so. *f* *dim. e rit.* *p*

p an - gels told me so, The an - gels told me so, The an - gels told me so. *f* *dim. e rit.* *p*

p an - gels told me so, The an - gels told me so, The an - gels told me so. *f* *dim. e rit.* *p*

p an - gels told me so, The an - gels told me so, The an - gels told me so. *f* *dim. e rit.* *p*

And as he gaz'd his eyes grew bright,
And joy o'er-spread his brow,
While he exclaim'd, in rapt delight,
"Oh, there is Alle now!—

I knew he would return to see
Those he so lov'd below,
And be a brother still to me—
"The angels told me so."
The angels, &c. (Repeat chorus.)

CHEER UP, SAM!

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 805 of the "MUSICAL BOUQUET," Price 3d.

Allegretto Moderato.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, accented with a > symbol. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. The dynamic marking *mf* is placed above the first few notes of the left hand.

The first system of the song includes a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamics include *f*, *ff*, and *p*. The lyrics are:
1. Oh! down in A - la - ba - ma, Be - fore I was set free, . . . I
2. I had not much to give her, Yet all I got I gave, . . . But

The second system continues the vocal and piano accompaniment. The vocal line has lyrics. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are:
lov'd a dark - ey'd yel - low girl, And thought that she lov'd me, . . . But she has prov'd in -
wealth and for - tune don't be - long To one that's born a slave. . . A white man came with

The third system concludes the vocal and piano accompaniment. The vocal line has lyrics. The piano accompaniment continues. The lyrics are:
- con - - stant, And left me here to tell . . . The sor - row that my heart feels For de -
dol - - lars— She fled with him to dwell, . . . And broke the vows she made to me, Oh!

CHEER UP, SAM!—(continued.)

oeit - ful Sa - rah Bell } Cheer up, Sam! . . . Now don't let your spi - rits go
 per - jur'd Sa - rah Bell . . . }

mf

down, For there's ma - ny a belle that we know well Is look - ing for you in the town.

f CHORUS.

1ST VOICE.
 Cheer up, Sam! Now don't let your spi - rits go down, For there's

2ND VOICE.
 Cheer up, Sam! Now don't let your spi - rits go down, For there's

BASS.
 Cheer up, Sam! Now don't let your spi - rits go down, For there's

PIANO-FORTE.
f

CHEER UP, SAM!—(continued.)

ma - ny a belle that we know well Is look - ing for you in the town.

ma - ny a belle that we know well Is look - ing for you in the town.

ma - ny a belle that we know well Is look - ing for you in the town.

sf sf

Now all day while I'm working,
And hoeing up the corn,
I sigh, and wish within myself
I never had been born.

Perhaps she's gay and happy,
Wherever she may dwell,
While my poor heart is breaking
For deceitful Sarah Bell.
Cheer up, &c. (Repeat Chorus.)

BLUE-EYED JEANNIE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1967 of the "MUSICAL BOUQUET," Price 3d.

Andante affettuoso.

MUSIC BY J. R. THOMAS.

PIANO-FORTE.

p *p*

1. O! the days of long a - go, When my heart's un - cloud - ed glow Shed its ra - diance o'er my path - way, Like the
2. O! those hap - py, hap - py days, When I tun'd my care - less lays, And fond - ly deem'd that life was one Long

p

BLUE-EYED JEANNIE—(continued.)

spring-time fresh and bright; When I float-ed down life's stream, In a calm and plea-sant dream, And the
sum-mer-time of love, They will ne-ver come a-gain; And no more thro' brake and glen, With

light that shone a-round me then Was love's own light; When hand in hand I stray'd, With a young and ro-sy maid, O'er the
Jean-nie, blue-ey'd Jean-nie, As of old shall I rove; Tho' my dream of life is past, Like a cloud before the blast, I

hill-side, thro' the mea-dow, And the dai-sy-co-ver'd glen, And with many a gar-land fair I en-
would not, if I could, For-get those hap-py days of yore; And she with whom I stray'd, That

cres. *p*

- twin'd her flow-ing hair, Sweet Jean-nie, blue-ey'd Jean-nie, I shall see ne'er a-gain.
young and ro-sy maid, Sweet Jean-nie, still I love her, Tho' I see her no more.

BLUE-EYED JEANNIE—(continued.)

mp CHORUS.

SOPRANO. *mp* And with ma - ny a gar - land fair I en - twin'd her flow - ing hair, Sweet

ALTO. *mp* And with ma - ny a gar - land fair I en - twin'd her flow - ing hair, Sweet

TENOR. *mp* And with ma - ny a gar - land fair I en - twin'd her flow - ing hair, Sweet

BASS. *mp* And with ma - ny a gar - land fair I en - twin'd her flow - ing hair, Sweet

PIANO-FORTE. *mp*

rit.

Jean - nie, blue - ey'd Jean - nie, I shall ne'er see a - gain.

rit.

Jean - nie, blue - ey'd Jean - nie, I shall ne'er see a - gain.

rit.

Jean - nie, blue - ey'd Jean - nie, I shall ne'er see a - gain.

rit.

Jean - nie, blue - ey'd Jean - nie, I shall ne'er see a - gain.

rit.

THE BANKS OF THE GENESSEE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1895 of the "MUSICAL BOUQUET," Price 3d.

WORDS BY G. W. ELLIOTT.

MUSIC BY J. R. THOMAS.

Andante con espressione.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand (bass clef) plays a steady eighth-note accompaniment starting on G3. A dynamic marking of *p* (piano) is placed above the first measure of the right hand.

The first system of the song features a vocal line and piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment continues with the eighth-note pattern from the introduction. A dynamic marking of *p* is placed below the piano accompaniment.

1. How oft have I thought, when in quiet re-
2. And then, in the dell, where the li-lies were

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *p* and a crescendo hairpin.

- po-sing, On the green mos-sy banks of the wild Ge-ne-see, When the
grow-ing, And the clear sparkling wa-ters came leaping a-long, I was

The third system concludes the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *p* and a crescendo hairpin.

mild sum-mer-day in its beau-ty was clo-sing, Oh, how oft have I
wild with de-light, while thy soft voice was flow-ing Through the soul-thrilling

THE BANKS OF THE GENESSEE—(continued.)

poco riten. *a tempo.*

thought, dear-est Ma-ry of thee! It was there that in child-hood we
ca-dence of ex-qui-site song! Thus we wan-der'd to-ge-ther, from

colla voce. *a tempo.*

wan-der'd to-ge-ther, When the warm sun had kiss'd the night-dew from the
morn-ing till e-ven, We were care-less of sor-row, our hearts danc'd with

cres.

lea, And we cull'd the gay flow'rs that be-span-gled the
glee; And then oft in my mu-sings I won-der'd if

cres.

dim. *rall.*

hea-ther, While we roam'd on the banks of the wild Ge-ne-see!
hea-ven Were as bright as the banks of the wild Ge-ne-see!

dim. *colla voce.*

THE BANKS OF THE GENESSEE—(continued.)

CHORUS. *mp* *cres.*

SOPRANO. *mp* And we cull'd the gay flow'rs that be - span - gled the

ALTO. *mp* And we cull'd the gay flow'rs that be - span - gled the

TENOR. *mp* And we cull'd the gay flow'rs that be - span - gled the

BASS. *mp* And we cull'd the gay flow'rs that be - span - gled the

PIANO-FORTE. *mp legato.* *cres.*

dim. *rall.*

hea - ther, While we roam'd on the banks of the wild Ge - ne - see.

dim. *rall.*

hea - ther, While we roam'd on the banks of the wild Ge - ne - see.

dim. *rall.*

hea - ther, While we roam'd on the banks of the wild Ge - ne - see.

dim. *rall.*

hea - ther, While we roam'd on the banks of the wild Ge - ne - see.

My fancy wings back to the scenes of our childhood,
 When the lawn is bedeck'd with the sweet flow'rs of May,
 And I seem to be roaming through meadow and wild-wood,
 With my beautiful Mary, now far, far away!

There's a fountain of joy in my heart ever flowing,
 That springs, love, from mem'ries I cherish of thee,
 And the bliss we have felt, when the fond kiss bestowing,
 On the green mossy banks of the wild Genessee.

And we cull'd, &c. (Repeat Chorus.)

I'M GOING HOME TO-MORROW

MUSIC BY T. WOOD.

Moderato.

PIANO-FORTE

p Mollo espress.

rit.

sf

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a series of eighth notes, followed by a melodic line with a slur and a fermata. The left hand starts with a bass clef and a 2/4 time signature, playing a steady eighth-note accompaniment. Dynamics include piano (*p*), *Mollo espress.*, *rit.*, and *sf*.

1. I am go-ing home to - morrow, And what joy - ous thoughts a - rise, At the
 2. In my mind I see the cottage, Close be - neath the moun - tain's brow, And the

The first system contains the vocal melody and piano accompaniment for the first two lines of the song. The vocal line is on a single staff with a treble clef, F# key signature, and 2/4 time signature. The piano accompaniment is on two staves (treble and bass clefs). The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *p*.

hope of meet - ing dear ones, Whom my heart has learn'd to prize. } For I'm
 tall old elms be - fore it— I am gaz - ing on them now. }

The second system contains the vocal melody and piano accompaniment for the third line of the song. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with the same accompaniment pattern. Dynamics include *p*.

cres.

go - ing home to - morrow, For I'm go - ing home to - morrow, For I'm

cres.

The third system contains the vocal melody and piano accompaniment for the fourth line of the song. The vocal line features a crescendo. The piano accompaniment also includes a *cres.* marking. Dynamics include *cres.*

I'M GOING HOME TO-MORROW—(continued.)

go - ing home to - mor - row, And what joy - - ous thoughts a - rise, When we're

cres. go - ing, go - ing, go - ing, go - - ing home to - mor - row.

cres.

CHORUS. *Moderato.*

SOPRANO. *mp* For I'm go - ing home to - mor - row, For I'm go - ing home to - mor - row, For I'm

ALTO. *mp* For I'm go - ing home to - mor - row, For I'm go - ing home to - mor - row, For I'm

TENOR. *mp* For I'm go - ing home to - mor - row, For I'm go - ing home to - mor - row, For I'm

BASS. *mp* For I'm go - ing home to - mor - row, For I'm go - ing home to - mor - row, For I'm

PIANO-FORTE. *mp Moderato.*

I'M GOING HOME TO-MORROW—(continued.)

go - ing home to - mor - row, And what joy - ous thoughts a - rise, When we're

go - ing home to - mor - row, And what joy - ous thoughts a - rise, When we're

go - ing home to - mor - row, And what joy - ous thoughts a - rise, When we're

go - ing home to - mor - row, And what joy - ous thoughts a - rise, When we're

cres. go - - ing, go - - ing, go - - ing, go - - ing home to - mor - row. *rit e dim.*

go - - ing, go - - ing, go - - ing, go - - ing home to - mor - row. *rit e dim.*

go - - ing, go - - ing, go - - ing, go - - ing home to - mor - row. *rit e dim.*

go - - ing go - - ing, go - - ing, go - - ing home to - mor - row. *dim. colla parte.*

There's the little babbling streamlet,
Winding round among the hills;
And the birds are sweetly singing,
I can hear their echoing trills.
For I'm going, &c. (Repeat Chorus.)

'Tis but visionary dreaming;
Yet I would it might remain—
Ah, to-morrow 'twill be real,
For I'm going home again.
For I'm going, &c. (Repeat Chorus.)

MINNIE MAY.

MUSIC BY GEORGE S. BROWN.

Andantino.

PIANO-
FORTE.

pp

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a half note F4, followed by quarter notes G4, A4, Bb4, and C5. The left hand plays a rhythmic accompaniment of eighth notes, starting with a half note F3 and moving up stepwise to C4.

Con espress.

1. Thou art sleep-ing,
2. An . . . gel . smi-ling

p

The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with eighth-note patterns in both hands.

Min nie May, In the cold, . . . the si . . . - lent
Min nie May, I did love . . . thy kind . . . ly

The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note accompaniment in both hands.

grave, I am the grieving, Min-nie May, .
heart, But the arch-er, Min-nie May, .

The vocal line concludes with the lyrics. The piano accompaniment continues with eighth-note patterns in both hands.

MINNIE MAY—(continued.)

For . . . the joy . . . thy pres - - ence gave. Gen - tle, . . . win - some, .
 Caus'd . . . thee soon . . . from me . . . to part. Gen - tle, . . . win - some, .

Min - nie . . . May, . . . Sing I now my mourn - - ing lay. . . .
 Min - nie . . . May, . . . Canst thou hear my mourn - - ing lay. . . .

CHORUS. *mf* Repeat *pp*

SOPRANO.
 Gen - tle, win - some, Min - nie May, Sing I now my mourn - ing lay.

ALTO.
 Gen - tle, win - some, Min - nie May, Sing I now my mourn - ing lay.

TENOR.
 Gen - tle, win - some, Min - nie May, Sing I now my mourn - ing lay.

BASS.
 Gen - tle, win - some, Min - nie May, Sing I now my mourn - ing lay. Repeat *pp*

PIANO-FORTE.
mf

I will meet thee, Minnie May,
 Where no sorrows ever come;
 Thou wilt greet me, Minnie May,
 In that land where thou hast gone.
 Gentle, winsome, &c. (Repeat Chorus.)

SWEET ARA-LINE.

Allegretto moderato.

MUSIC BY L. MEYER.

PIANO-
FORTE.

Introduction for piano. The music is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto moderato'. The first staff is the treble clef and the second is the bass clef. The dynamics are marked 'mf'.

1. Sweet A - ra - line, Sweet A - ra - line, With eyes of deep - est blue, And
2. Sweet A - ra - line, Sweet A - ra - line, Come hi - ther, dear - est one, And

The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamics are marked 'p'.

hair that clus - ter'd o'er her brow In curls of au - burn hue; From ear - ly dawn till
let me fold thee to my heart, And fond - ly gaze u - pon The like - ness of thy

The piano accompaniment continues with chords and a bass line. The dynamics are marked 'p'.

dew - y eve, Con - ten - ted with her lot, She play'd, and wreath'd the Jes - sa - mine That
fa - ther's face, To breathe a Mo - ther's pray'r, That an - gels round our hap - py home May

The piano accompaniment concludes with a double bar line. The dynamics are marked 'p'.

SWEET ARLINE—(continued.)

clam - ber'd round her cot. } She was the fair - est of the vale, No love - lier e'er was
keep bright vi - gils there. }

mp

seen, The vil - lage bride be - lov'd by all Was art - less A - ra - line. . .

cres. *dim.*

cres. *dim.*

CHORUS.
mp

SOPRANO.
mp She was the fair - est of the vale, No love - lier e'er was seen, . . . The

ALTO.
mp She was the fair - est of the vale, No love - lier e'er was seen, . . . The

TENOR.
mp She was the fair - est of the vale, No love - lier e'er was seen, . . . The

BASS.
mp She was the fair - est of the vale, No love - lier e'er was seen, . . . The

PIANO-FORTE.
mp

SWEET ARALENE—(continuea.)

cres. *dim.*
vil - lage bride be - lov'd by all Was art - less A - - ra - line. . . .

cres. *dim.*
vil - lage bride be - lov'd by all Was art - less A - - ra - line. . . .

cres. *dim.*
vil - lage bride be - lov'd by all Was art - less A - - ra - line. . . .

cres. *dim.*
vil - lage bride be - lov'd by all Was art - less A - - ra - line. . . .

cres. *dim.*

Sweet Araline, sweet Araline!
Thy widow'd mother's love
Is fix'd on thee, my only one!
And Him who rules above.

And when in life's declining years
Sad thoughts of death arise,
May thou be spared, my orphan child!
To close these dying eyes.
Sweet Araline, &c. (Repeat Chorus.)

WINNIE BELL.

MUSIC BY H. O. UPTON.

Moderato.
PIANO-FORTE. *p*

1. My Win - nie Bell was fair and gay, Her voice so soft ' and
2. I can re - call her i - - mage now, Her bird - like spi - - rit

rit. *p* *a tempo.*

WINNIE BELL—(continued.)

sweet; But now her spi - rit's flown a - way Where soon we all shall
free, Her beam - ing eyes that shone so bright, The dell and the old ar - bor

mp
meet. } My Win - nie Bell has left me now, She has
tree. }

mp

gone . to her far dis - tant home, And I think I see her gen - tle, gen - tle

brow, As through the spi - rit-land she doth roam.

WINNIE BELL—(continued.)

CHORUS. (For men's voices only.)

1ST TENOR. *mp*
My Win - nie Bell has left me now, She has gone to her far dis-tant home, And I

2ND TENOR. *mp*
My Win - nie Bell has left me now, She has gone to her far dis-tant home, And I

1ST BASS. *mp*
My Win - nie Bell has left me now, She has gone to her far dis-tant home, And I

2ND BASS. *mp*
My Win - nie Bell has left me now, She has gone to her far dis-tant home, And I

PIANO-FORTE. *mp*

think I see her gen-tle, gen-tle brow, As through the spi-rit-land she doth roam.

think I see her gen-tle, gen-tle brow, As through the spi-rit-land she doth roam.

think I see her gen-tle, gen-tle brow, As through the spi-rit-land she doth roam.

think I see her gen-tle, gen-tle brow, As through the spi-rit-land she doth roam.

Now Winnie 'neath the green turf sleeps,
I love to linger where
The tall green grass o'er hillocks sweeps,
And gaze in sadness there.
My Winnie Bell, &c. (Repeat Chorus.)

THERE'S MUSIC IN THE AIR.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 1927 of the "MUSICAL BOUQUET," Price 3d.

MUSIC BY G. F. ROOR.

Moderato.

PIANO-FORTE.

mp

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

1. There's mu-sic in the air . . . When the in-fant morn is nigh, And faint its blush is seen
 2. There's mu-sic in the air . . . When the noon-tide's sul-try beam Re-flects a gol-den light

The first system shows the vocal melody in the upper staff and the piano accompaniment in the lower two staves. The lyrics are written below the vocal line. The piano part features chords and a steady accompaniment. The dynamic is 'p'.

On the bright and laugh-ing sky— Ma-ny a harp's ec-sta-tic sound, With its thrill of
 On the dis-tant moun-tain stream. When be-neath some grate-ful shade Sor-row's ach-ing

The second system continues the vocal melody and piano accompaniment. The piano part includes a more active melodic line in the right hand. The dynamic is 'mf'.

joy pro-found, While we list-en-chant-ed there To the mu-sic in the air.
 head is laid, Sweet-ly to the spi-rit there Comes the mu-sic of the air.

The final system concludes the vocal melody and piano accompaniment. The piano part features a series of chords. The dynamic is '2nd time pp'.

THERE'S MUSIC IN THE AIR—(continued.)

mp

SOPRANO.
There's mu - sic in the air When the in - fant morn is

ALTO.
There's mu - sic in the air . . . When the in - fant morn is

TENOR.
There's mu - sic in the air When the in - fant morn is

BASS.
There's mu - sic in the air When the in - fant morn is

PIANO-FORTE.
mp

pp *rall.*

nigh, An - gel voi - ces greet us there, In the mu - sic of the air.

pp *rall.*

nigh, An - gel voi - ces greet us there, In the mu - sic of the air.

pp *rall.*

nigh, An - gel voi - ces greet us there, In the mu - sic of the air.

pp *rall.*

nigh, An - gel voi - ces greet us there, In the mu - sic of the air.

pp *rall.*

There's music in the air
When the twilight's gentle sigh
Is lost on evening's breast
As its pensive beauties die.

Then, Oh then, the lov'd ones gone
Wake the pure celestial song!
Angel voices greet us there,
In the music of the air.

There's music, &c. (Repeat Chorus.)

LITTLE BENNIE.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2131 of the "MUSICAL BOUQUET," Price 3d.

MUSIC BY G. R. POULTON.

VOICE.

PIANO-FORTE.

Andante moderato.

p

mp

p legato.

1. Once we
2. Tear-ful.

had a fra-grant blos-som, Full of sweet-ness, full of love, And the an-gels came and
ly we low-ly laid him, 'Neath the grass that grew so green, And the form of gen-tle.

pluck'd it, For the beau-teous realms a-bove; } Lit-tle Ben-nie was our dar-ling, Pride of
Ben-nie In our home no more was seen; }

cres.

cres.

all the hearts at home; But the bree-zes, float-ing light-ly, Came and whisper'd, "Bonnie, come!"

dim. p

ad lib.

dim. p

colla voce.

LITTLE BENNIE—(continued.)

CHORUS.

mf *> rit.*

SOPRANO. Lit - tle Ben - nie was our dar - ling, Pride of all the hearts at *> rit.*

ALTO. *mf* Lit - tle Ben - nie was our dar - ling, Pride of all the hearts at *> rit.*

TENOR. *mf* Lit - tle Ben - nie was our dar - ling, Pride of all the hearts at *> rit.*

BASS. *mf* Lit - tle Ben - nie was our dar - ling, Pride of all the hearts at *> rit.*

PIANO-FORTE. *mf* *> rit.*

p a tempo. *pp ritard.*

home; But the bree - zes, float - ing light - ly, Came and whis - per'd, "Ben - nie, come!"

p a tempo. *pp ritard.*

home; But the bree - zes, float - ing light - ly, Came and whis - per'd, "Ben - nie, come!"

p a tempo. *pp ritard.*

home; But the bree - zes, float - ing light - ly, Came and whis - per'd, "Ben - nie, come!"

p a tempo. *pp ritard.*

home; But the bree - zes, float - ing light - ly, Came and whis - per'd, "Ben - nie, come!"

Years have pass'd, and still we miss him,
 And our hearts ne'er throb with glee,
 When we think of little Bennie,
 Who on earth no more we'll see.
 Little Bennie, &c. (Repeat Chorus.)

Oh! sweet Bennie, when we meet thee
 In the joyous realms above,
 Gladly will we haste to greet thee,
 Filled all our hearts with love.
 Little Bennie, &c. (Repeat Chorus.)

DOLCY JONES.

WORDS AND MUSIC BY S. C. FOSTER.

Moderato.

PIANO-
FORTE.

mf

1. Oh! la - dies don't you won - der When I a - gain ap - pear! I've
2. Oh! when I go a court - ing I ride thro' mud and rain, I

dim. *sf* *p*

just been o - ver you - der, To see my Dol - cy dear; For Dol - cy steps so light - ly A -
leave the old horse snort - ing, At the cor - ner of the lane; I find my Dol - cy weep - ing, And

- mong the bricks and stones, Her eyes they shine so bright - ly, Oh! dad - da, D' D' Dol - cy Jones!
charm her with the bones, Bye'n - bye I leave her sleep - ing, Oh! dad - da, D' D' Dol - cy Jones!

DOLCY JONES—(continued.)

mp

Bye, bye, my dar - - ling! Sleep to the rat - tle of the bones!

mp

cres. *dim.*

Slum - - ber till morn - - ing, My love - - ly Dol - - cy Jones!

cres. *dim.*

mp CHORUS. *cres.* *dim.*

SOPRANO. *mp* *cres.* *dim.*

TENOR. *mp* *cres.* *dim.*

1ST BASS. *mp* *cres.* *dim.*

2ND BASS. *mp* *cres.* *dim.*

PIANO-FORTE. *mp* *cres.* *dim.*

Bye, bye, my dar - ling! Sleep to the rat - tle of the bones! Slum - ber till morn - ing, My love - ly Dol - cy Jones!

Bye, bye, my dar - ling! Sleep to the rat - tle of the bones! Slum - ber till morn - ing, My love - ly Dol - cy Jones!

Bye, bye, my dar - ling! Sleep to the rat - tle of the bones! Slum - ber till morn - ing, My love - ly Dol - cy Jones!

Bye, bye, my dar - ling! Sleep to the rat - tle of the bones! Slum - ber till morn - ing, My love - ly Dol - cy Jones!

I went up town this morning
To sing a little song;
Miss Dolcy send me warning
To bring my boots along,

For the yard is paved with cinder,
And the house is built of stones,
And a head is at the window,
Oh! dadda, D' D' Dolcy Jones!
Bye, bye, &c. (Repeat Chorus.)

JAMIE'S ON THE STORMY SEA.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2133 of the "MUSICAL BOUQUET," Price 3d.

MUSIC BY B. COVERT.

VOICE.

1. Ere the twi-light
2. Warm-ly shone the

Moderato.

fp *dim.* *p*

PIANO-FORTE.

bat was flit-ting, In the sun-set, at her knitting, Sang a lone-ly mai-den, sit-ting
sun-set glowing; Sweet-ly breath'd the young flow'rs blowing; Earth, with beau-ty o-ver-flow-ing,

Un-der-neath her thresh-hold tree; And, ere day-light died be-fore us, And the ves-per
Seem'd the home of love to be, As those an-gel tones as-cending, With the scene and

dolce.

cres. *ad lib.*

stars shone o'er us, Fit-ful rose her ten-der cho-rus, "Jamie's on the stor-my sea."
soo-son blending, E-ver had the same sweet end-ing, "Jamie's on the stor-my sea."

dim. *cres.* *colla voce.*

JAMIE'S ON THE STORMY SEA—(continued.)

mp CHORUS.

SOPRANO. *mp* And, ere day - light died be - fore us, And the ves - per stars shone o'er us,
* Now those an - gel tones a - scend-ing, With the scene and sea - son blending,

ALTO. *mp* And, ere day - light died be - fore us, And the ves - per stars shone o'er us,
* Now those an - gel tones a - scend-ing, With the scene and sea - son blending,

TENOR. *mp* And, ere day - light died be - fore us, And the ves - per stars shone o'er us,
* Now those an - gel tones a - scend-ing, With the scene and sea - son blending,

BASS. *mp* And, ere day - light died be - fore us, And the ves - per stars shone o'er us,
* Now those an - gel tones a - scend-ing, With the scene and sea - son blending,

PIANO-FORTE. *mp*

riten. *dim.*
Fit - ful rose her ten - der cho - rus, "Ja - mie's on the stor - my sea."
E - ver have this same sweet end - ing, "Ja - mie's now come back to me."

riten. *dim.*
Fit - ful rose her ten - der cho - rus, "Ja - mie's on the stor - my sea."
E - ver have this same sweet end - ing, "Ja - mie's now come back to me."

riten. *dim.*
Fit - ful rose her ten - der cho - rus, "Ja - mie's on the stor - my sea."
E - ver have this same sweet end - ing, "Ja - mie's now come back to me."

riten. *dim.*

Curfew bells remotely ringing,
Mingled with that sweet voice singing,
And the last red ray seem'd clinging
Ling'ringly to tow'r and tree;
Nearer as I came, and nearer,
Finer rose the notes, and clearer—
Oh! 'twas heav'n itself to hear her—
"Jamie's on the stormy sea."

And, ere daylight, &c. (Repeat Chorus.)

How could I but list, but linger,
To the song, and near the singer,
Sweetly wooing heav'n to bring her
Jamie from the stormy sea?
And, while yet her lips did name me,
Forth I sprang—my heart o'ercame me—
"Grieve no more, sweet! I am Jamie,
Home return'd to love and thee!"
* Now those, &c. (Repeat Chorus.)

MY OWN, MY GENTLE MOTHER!

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2132 of the "MUSICAL BOUQUET," Price 3d.

Andante Moderato.

L. O. EMERSON.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Andante Moderato*. Dynamics include *mp* (mezzo-piano) and *rit.* (ritardando).

1. My own, my gen - tle mo - ther! why, O why art thou not here, To
2. A - gain I seem my wea - ry head In thy dear lap to lay— A .

The piano accompaniment for the first vocal line features a steady accompaniment of chords in the left hand and a more active line in the right hand. The tempo remains *Andante Moderato*. The dynamic is marked *p leggiero* (piano, light).

soothe me with but one sweet word— To kiss a - way this tear! In .
- gain I hear thy last sweet song So sad - ly die a - way— A .

The piano accompaniment for the second vocal line continues with a consistent accompaniment of chords in the left hand and a melodic line in the right hand. The tempo remains *Andante Moderato*.

- dead I strive my heart to calm, If on - ly for thy sake, But,
- gain I hear them come in haste, To rouse me from my dreams; Can

The piano accompaniment for the third vocal line features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo remains *Andante Moderato*. The dynamic is marked *pp* (pianissimo).

MY OWN, MY GENTLE MOTHER!—(continued.)

Oh! it is so de - so - late, I think that heart must break! I
 it have been but yes - ter - day! Oh! what a time it seems! And

cres. *dim.* *p*

gaze up - on the dan - cing waves, I gaze up - on the sky, I
 now, up - on this bu - sy deck, What bu - sy crowds pass by! Yet

mf *p*

watch the long, long less' - ning shore, That from me seems to fly; . . . But
 not one friend - ly voice I hear, Nor meet me one lov - ing eye; . . . I

home - ward! home - ward! rush my thoughts, Yet where is home to me? A -
 knew that there is One a - bove, Who will my safe - guard be; But,

MY OWN, MY GENTLE MOTHER!—(continued.)

lone in all this wide, wide world! Oh, whom have I but thee? . . . A.
Oh! in all this wide, wide world Who is there left to me! . . . But,

lone in all this wide, wide world! Oh, whom have I but thee? . . .
Oh! in all this wide, wide world Who is there left to me? . . .

rall.
colla voce. *sf.*

CHORUS.
mp

SOPRANO.
mp My own, my gen - tle mo - ther! why, O why art thou not

ALTO.
mp My own, my gen - tle mo - ther! why, O why art thou not

TENOR.
mp My own, my gen - tle mo - ther! why, O why art thou not

BASS.
mp My own, my gen - tle mo - ther! why, O why art thou not

PIANO-FORTE.
mp

MY OWN, MY GENTLE MOTHER!—(continued.)

here, . . . To soothe me with but one sweet word, And kiss a - way a tear.

here, . . . To soothe me with but one sweet word, And kiss a - way a tear.

here, . . . To soothe me with but one sweet word, And kiss a - way a tear.

here, . . . To soothe me with but one sweet word, And kiss a - way a tear.

p rall.

p rall.

p rall.

p rall.

p rall. colla voce.

LILY RAY.

Andante cantabile.

WORDS AND MUSIC BY S. C. FOSTER.

PIANO-FORTE.

1. While in their sun-ny bow'rs Sweet birds re-joice, Ming-ling with bud-ding flow'rs,
2. When slum-ber's drea-my light, O'er me is thrown, Lull-ing in vi-sions bright,

LILY RAY—(continued.)

cres. *rit.*

Love's gen-tle voice, Grief to thy me-mo-ry Tu-neth a lay-
 Days that are gone; While round my droop-ing heart Joys seem to play,

cres. *rit.*

p a tempo.

Love-ly de-part-ed one, Sweet Li-ly Ray! Love-ly de-part-ed one, Sweet Li-ly Ray!
 Fond-ly I dream of thee, Sweet Li-ly Ray! Fond-ly I dream of thee, Sweet Li-ly Ray!

a tempo.

mp CHORUS. *cres.* *dim.*

SOPRANO. Fond-ly I dream of thee, Sweet Li-ly Ray! Fond-ly I dream of thee, Sweet Li-ly Ray!
mp *cres.* *dim.*

ALTO. Fond-ly I dream of thee, Sweet Li-ly Ray! Fond-ly I dream of thee, Sweet Li-ly Ray!
mp *cres.* *dim.*

TENOR. Fond-ly I dream of thee, Sweet Li-ly Ray! Fond-ly I dream of thee, Sweet Li-ly Ray!
mp *cres.* *dim.*

BASS. Fond-ly I dream of thee, Sweet Li-ly Ray! Fond-ly I dream of thee, Sweet Li-ly Ray!

mp *cres.* *dim.*

PIANO-FORTE.

LILY RAY—(continued.)

3. When li - quid me - lo - dy Falls on mine ear, Then I im - pul - sive - ly

Deem thou art near; But, when a gen - tle form Pas - seth a - way,

p a tempo.
Sad - ly I mourn for thee, Sweet Li - ly Ray! Sad - ly I mourn for thee, Sweet Li - ly Ray!

CYNTHIA SUE.

Allegretto.

MUSIC BY E. P. CHRISTY.

PIANO-
FORTE.

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from *mf* to *sf*.

The first system includes a vocal line and piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment is in 2/4 time with a key signature of one sharp. Dynamics include *p* and *mf*.

1. Long 'fore this time this dar-ly dwelt In a place call'd Tus-ca-noe, I lov'd a girl with
 2. I put my arm a-round her neck—I didn't mean to harm harm her— She would-n't let me

The second system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *mf*.

tawn-y skin, Her name was Cyn-thia Sue. } Oh! Cyn-thia, Cyn-thia,
 kiss her, If the ban-jo did-n't charm her.

The third system concludes the vocal and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment also features a triplet of eighth notes in the right hand. Dynamics include *dim.*.

Cyn-thia Sue, Oh! Cyn-thia, Oh! Cyn-thia, I love no gal but you.

CYNTHIA SUE—(continued.)

CHORUS.

mf

SOPRANO.
Oh! Cyn-thia, Cyn - thia, Cyn - . . thia Sue, Oh!

mf

ALTO,
Oh! Cyn-thia, Cyn - thia, Cyn - . . thia Sue, Oh!

mf

TENOR.
Oh! Cyn-thia, Cyn - thia, Cyn - . . thia Sue, Oh!

mf

BASS.
Oh! Cyn-thia, Cyn - thia, Cyn - . . thia Sue, Oh!

mf

PIANO-FORTE.

dim.

Cyn - thia, Oh! Cyn - thia, I love no gal but you.

dim.

Cyn - thia, Oh! Cyn - thia, I love no gal but you.

dim.

Cyn - thia, Oh! Cyn - thia, I love no gal but you.

dim.

Cyn - thia, Oh! Cyn - thia, I love no gal but you.

dim.

CYNTHIA SUE—(continued.)

Allegretto.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *sf*.

3. She faint-ed when I told her, "I love you, Cyn-thia Sue! I fann'd her with the
4. Bru - tus sleep a - wake all night, And eat no wit-tals, too; She live on air, and

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves below. Dynamics include *p*.

ban - jo, But I could not fetch her to. } Oh! Cyn-thia, Cyn-thia,
that are air Was this, "Oh! Cyn - thia Sue."

The vocal line continues with lyrics. The piano accompaniment features a more active melodic line in the right hand. Dynamics include *mf*.

Cyn - thia Sue, Oh! Cyn-thia, Oh! Cyn-thia, I love no gal but you.

The vocal line concludes with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand. Dynamics include *dim.*

They took me down the river,
The flood was high, 'tis true,
But I made it five feet higher,
When I wept for Cynthia Sue.
Oh! Cynthia, &c. (Repeat Chorus.)

Book IX.

FAVORITE
AMERICAN MELODIES

SUNG BY
CHRISTY'S MINSTRELS.

THAT'S SO.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2160 of the "MUSICAL BOTQUET," Price 3d.

WORDS BY G. W. MOORE.

ARRANGED BY J. WADE.

PIANO-FORTE.

mf Allegretto moderato.

1. The world gets lar - ger ev' - ry day, That's so,
2. On the Par - lia - ment there's a clock and bell, That's so,

that's so! Ev' - ry bo - dy wants a say, that's so,
that's so! But how of - ten it strikes no one can tell, that's so,

THAT'S SO—(continued.)

too! To con - - tra - dict won't do, d'ye see, That's so,
 too! It's a good one to go, . . . so they say, That's so,

that's so, Wo - men and men should both a - gree, That's so,
 that's so, It went thir - ty - six hours in one day, That's so,

mf piu animato.

too! } That is so, my boys, That is
 too! }

mf piu animato.

so, my boys, That is so, my boys, that's so, too!

THAT'S SO—(continued.)

CHORUS. *Animato.*

SOPRANO. *f*
 That is so, my boys, That is so, my boys, That is so, my boys, that's so, too!

ALTO. *f*
 That is so, my boys, That is so, my boys, That is so, my boys, that's so, too!

TENOR. *f*
 That is so, my boys, That is so, my boys, That is so, my boys, that's so, too!

BASS. *f*
 That is so, my boys, That is so, my boys, That is so, my boys, that's so, too!

PIANO-FORTE. *f Animato.*

Oh! folks leave London for their health,
 That's so, that's so!
 At watering places they spend their wealth,
 That's so, too!
 If you want good health, and to breathe fresh air,
 That's so, that's so!
 Take a sail on the Thames when the water ain't there,
 That's so, too! &c. (*Repeat Chorus.*)

Now, white folks, my song is done,
 That's so, that's so!
 Now, white folks, my song is through,
 That's so, too!
 Now, white folks, that is so,
 That's so, that's so!
 S, O, W, so, so, so!
 That's so, too! &c. (*Repeat Chorus*)

ONCE UPON A TIME.

Moderato.

PIANO-FORTE. *mp*

1. Oh! who, when youth's en - chant - ed hours, Like sum - mer birds have flown, Draws
 2. We do not climb the beat - stalks now, Nor with old Sin - bad sail, In

ONCE UPON A TIME—(continued.)

dim.

not from mem' - ry's pe - rish'd flow'rs A fra - grance all their own! Sweet
i - ron ships the deep we plough— Out - strip the wind "by rail;" Re -

dreams of days long past, when we Some friend - ly knee would climb, And
a - li - ty has chas'd Ro - nance— Gone is life's gol - den prime, For

cres. *f*

lis - ten to the won - d'rous tales Of "Once u - pon a time." And
ev' - ry thing was pos - si - ble In "Once u - pon a time." For

res. *mf*

dim.

lis - ten to the won - d'rous tales Of "Once u - pon a time."
ev' - ry thing was pos - si - ble In "Once u - pon a time."

f *dim.*

ONCE UPON A TIME—(continued.)

CHORUS.
mp *cres.* *mf*

SOPRANO.
And lis - ten to the won - d'rous tales Of "Once u - pon a

ALTO.
And lis - ten to the won - d'rous tales Of "Once u - pon a

TENOR.
And lis - ten to the won - d'rous tales Of "Once u - pon a

BASS.
And lis - ten to the won - d'rous tales Of "Once u - pon a

PIANO-FORTE.
mp *cres.* *mf*

p *cres.* *dim.*

time." And lis - ten to the won - d'rous tales Of "Once u - pon a time,"

p *cres.* *dim.*

time." And lis - ten to the won - d'rous tales Of "Once u - pon a time."

p *cres.* *dim.*

time." And lis - ten to the won - d'rous tales Of "Once u - pon a time."

p *cres.* *dim.*

time." And lis - ten to the won - d'rous tales Of "Once u - pon a time."

p *cres.* *dim.*

And if we've sometimes cause to sigh
In manhood's sterner hours,
We, hand in hand with memory,
Should tread life's path of flow'rs :

The retrospect may gild the gloom
Of sorrow's wintry clime,
And make us prize the happiness
Of "Once upon a time,"
And listen, &c. (Repeat Chorus.)

WILLIE, MY BRAVE!

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2138 of the "MUSICAL BOUQUET," Price 3d.

WORDS AND MUSIC BY S. C. FOSTER.

Moderato.

Piano-FORTE.

mp *dim.*

The piano introduction is in 4/4 time with a key signature of one flat (B-flat). It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The left hand accompaniment consists of a steady eighth-note pattern in the bass line and chords in the right hand. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).

2. He said his bark would soon re - turn, And with a kiss they

1. On the lone - ly sea - beat shore A mai - den fair was they

p leggiero.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano range, with lyrics: "2. He said his bark would soon re - turn, And with a kiss they" and "1. On the lone - ly sea - beat shore A mai - den fair was they". The piano accompaniment is in the same key and time signature, with a dynamic marking of *p leggiero.* (piano, light).

weep - ing, But Call - ing one who far a - way Be - neath the
part - ed, But when a year had pass'd a - way She then grew

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "weep - ing, But Call - ing one who far a - way Be - neath the" and "part - ed, But when a year had pass'd a - way She then grew". The piano accompaniment continues with the same harmonic structure.

wave was sleep - ing; Thus her sad, un - chang - ing strain,
wea - ry - heart - ed. Oh! 'twas sad, from day to day To

The third system concludes the vocal and piano accompaniment. The vocal line has lyrics: "wave was sleep - ing; Thus her sad, un - chang - ing strain," and "wea - ry - heart - ed. Oh! 'twas sad, from day to day To". The piano accompaniment continues with the same harmonic structure.

WILLIE, MY BRAVE!—(continued.)

Float - ed e - - ver on the main— } "Come o'er the bil - lows,
hear the mai - den's plain - - tive lay— }

Ride on the wave, Come while the wind blow - eth, Wil - lie, my brave!"

CHORUS.

SOPRANO. *mp* *cres.* *>* *dim.*
Come o'er the bil - low, Ride on the wave, Come while the wind bloweth, Wil - lie, my brave!

ALTO. *mp* *cres.* *>* *dim.*
Come o'er the bil - low, Ride on the wave, Come while the wind bloweth, Wil - lie, my brave!

TENOR. *mp* *cres.* *>* *dim.*
Come o'er the bil - low, Ride on the wave, Come while the wind bloweth, Wil - lie, my brave!

BASS. *mp* *cres.* *>* *dim.*
Come o'er the bil - low, Ride on the wave, Come while the wind bloweth, Wil - lie, my brave!

PIANO-FORTE. *mp* *cres.* *>* *dim.*

None who knew the maiden's grief,
And saw her heart's devotion,
Would tell her of the fragile bark
That sank beneath the ocean;

But when all hope had pass'd away
Her life breath'd forth its parting lay—
"Come o'er the billows, &c.
(Repeat Chorus.)

BEAUTIFUL MOON, THOU QUEEN OF NIGHT!

WORDS AND MUSIC BY C. EVEREST.

VOICE.

PIANO-FORTE.

Andante.

1. Beau - ti - ful moon, thou
2. Smi - ling bright orb, though

queen of night, Beam - ing with thy pla - cid light! Like the bright stars that night - ly shine,
sta - tion'd high, Roll - ing fast in yon - der sky, Roaming a - broad, far, far a - way,

rit. *a tempo.*

rit. *a tempo.*

Speak - est thou a pow'r di - vine— Thou dost bor - row light from the sun, In the course which
Un - til lost in light of day, Kindly you guide the tra - vel - ler home, Wan - d'ring far o'er

ritard. *a tempo.* *ritard.*

ritard. *a tempo.* *ritard.*

thou dost run; Feel - ing thy kind and ge - nial rays, We will sing our cheer - ful lays,
earth a - lone; Thou art the lamp whose gen - tle ray Slains from heav'n, and marks the way.

colla voce. *a tempo.* *colla voce.*

BEAUTIFUL MOON, THOU QUEEN OF NIGHT!—(continued.)

CHORUS.

SOPRANO. *f* Beau-ti-ful moon, beau-ti-ful moon, . . . beau-ti-ful, beau-ti-ful, beau-ti-ful moon. *p* *ritard.*

ALTO. *f* Beau-ti-ful moon, beau-ti-ful moon, . . . beau-ti-ful, beau-ti-ful, beau-ti-ful moon. *p* *ritard.*

TENOR. *f* Beau-ti-ful moon, beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful moon, *p* *ritard.*

BASS. *f* Beau-ti-ful moon, beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful moon. *p* *ritard.*

PIANO-FORTE. *f* *Szcs.* *p* *ritard.*

Beautiful moon, though mild and bright,
Millions hail thy cheering light;
Wonderful truth is told by thee—
Thou art eloquent to me:

Lovely bright orb, undimn'd by time,
Thou dost shine on ev'ry clime;
Long as the earth or time shall be,
Cheerful songs shall rise to thee.
Beautiful moon, &c. (Repeat Chorus.)



THE INDIAN WARRIOR'S GRAVE.

WORDS AND MUSIC BY M. S. PIKE, ESQ.

PIANO-FORTE. *Andante moderato.* *p*

1. Green is the grave, By the wild dash-ing ri-ver, Where sleeps the brave, With his ar-rows and qui-ver;
2. In the lone dell, While his wig-wam de-fending, No-bly he fell, 'Neath the ha-zel boughs bending,

p

THE INDIAN WARRIOR'S GRAVE.—(continued.)

Where in his pride He rov'd in his childhood, Fought he, and died, In the depths of the wild-wood,
Where the pale foe And he strug - gled to - ge - ther, Who from his bow Tore his swift ar - row'd fea - ther,

Where in his pride---- He rov'd in his childhood, Fought he, and died, In the depths of the wild-wood.
Where the pale foe And he strug - gled to - ge - ther, Who from his bow Tore his swift ar - row'd fea - ther.

rit.
colla voce.

CHORUS.

SOPRANO. *mp* *mf* *dim.*
Where in his pride He rov'd in his childhood, Fought he, and died, In the depths of the wild-wood.

ALTO. *mp* *mf* *dim.*
Where in his pride He rov'd in his childhood, Fought he, and died, In the depths of the wild-wood.

TENOR. *mp* *mf* *dim.*
Where in his pride He rov'd in his childhood, Fought he, and died, In the depths of the wild-wood.

BASS. *mp* *mf* *dim.*
Where in his pride He rov'd in his childhood, Fought he, and died, In the depths of the wild-wood.

PIANO-FORTE. *mp* *mf* *dim.*

Ere the next noon
The bold warrior was buried;
And, ere a moon,
His tribe westward had hurried;

But a rude cross,
With its rough chisel'd numbers,
Half hid with moss,
Tells, "The red warrior slumbers."
Where in, &c. (Repeat Chorus.)

MY GREENWOOD HOME.

WORDS BY HENRY WOOD.

Andantino.

MUSIC BY G. W. H. GRIFFIN.

PIANO-
FORTE.

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and a *rit.* (ritardando) marking.

1. Will you bu - ry me there, in that peace - ful re - treat, Where the spring-birds will come, with their
2. We will bu - ry thee there, in the spot you love best, Where a - like friends and foes in

The vocal line continues with the lyrics. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include piano (*p*) and accents.

me - lo - dy sweet— Where the sweet flow - ers yield forth their fra - grant per - fume, To float on the air of my
har - mo - ny rest— Where tur - moil and care for e - ver shall cease, And the wea - ried lie down in their

The vocal line continues with the lyrics. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include *mf* (mezzo-forte) and accents.

green - wood home? Will you bu - ry me there, 'neath the cy - press tree, Where the
tem - ple of peace— We will bu - ry thee there, where the sea - breeze will come, And the

The vocal line concludes with the lyrics. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include piano (*p*) and accents.

MY GREENWOOD HOME--(continued.)

breeze will come, from its home on the sea, And mourn - ful - ly sigh o'er
 spring - birds shall war - ble thy last wel - come home— Where fair - est of flow'rs shall

those who re - pose, With me free from sor - row, and life's chil - ling woes.
 blos - som and fade, In thy green - wood home, 'neath the ey - - - press shade.

CHORUS.

mp
 SOPRANO. Yes, we'll bu - ry thee there, in that beau - ti - ful spot, Where the
 ALTO. *mp* Yes, we'll bu - ry thee there, in that beau - ti - ful spot, Where the
 TENOR. *mp* Yes, we'll bu - ry thee there, in that beau - ti - ful spot, Where the
 BASS. *mp* Yes, we'll bu - ry thee there, in that beau - ti - ful spot, Where the
 PIANO-FORTE. *mp*

MY GREENWOOD HOME—(continued.)

sor - rows and gloom of this life are for - got, Where the flow - ers shall bloom, and the
 sor - rows and gloom of this life are for - got, Where the flow - ers shall bloom, and the
 sor - rows and gloom of this life are for - got, Where the flow - ers shall bloom, and the
 sor - rows and gloom of this life are for - got, Where the flow - ers shall bloom, and the

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sor - rows and gloom of this life are for - got, Where the flow - ers shall bloom, and the". The piano part features chords and a melodic line in the right hand.

cy - press shall wave, In the breeze as it sighs o'er my green - wood grave.
 cy - press shall wave, In the breeze as it sighs o'er my green - wood grave.
 cy - press shall wave, In the breeze as it sighs o'er my green - wood grave.
 cy - press shall wave, In the breeze as it sighs o'er my green - wood grave.

ritard.
ritard.
ritard.
ritard.

colla parte.

This system continues the vocal parts and piano accompaniment. The lyrics are: "cy - press shall wave, In the breeze as it sighs o'er my green - wood grave.". The piano part includes a *ritard.* (ritardando) marking and a *colla parte.* (colla parte) marking. The system concludes with a double bar line.

DREAMS OF MY CHILDHOOD.

MUSIC BY W. H. BROCKWAY.

Moderato.

PIANO-FORTE.

mp dol. *sf* *dim.*

The piano introduction consists of two staves. The right hand plays a melodic line with a tempo marking of *Moderato*. The left hand provides a harmonic accompaniment. The piece begins with a dynamic of *mp dol.* (mezzo-piano, dolce), moves to *sf* (sforzando) in the middle, and ends with *dim.* (diminuendo).

1. Oh! well I re-mem - ber when I was a child, My old cot-tage home and my dear mother's smile;— My
 2. The old spreading Elm, 'neath whose bran - ches I play'd; The brook and the mill, where I joy - ous - ly stray'd; The

p

The first system of the song features a vocal line with two verses of lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The dynamic is marked *p* (piano).

kind Fa-ther, too, as I sat on his knee— Oh! dreams of my child - hood, they lin - ger with me, Oh!
 hills, and the fo - rest with glens deep and wild— All now are the same as when I was a child, All

sf

The second system continues the vocal and piano accompaniment. The piano part features a *sf* (sforzando) dynamic marking.

dreams of my child-hood, they lin - ger with me. } Oh! well I re - mem - ber when I was a child, My
 now are the same as when I was a child. }

p *cres.* *f* *pp*

p *cres.* *f* *pp*

The third system concludes the vocal and piano accompaniment. The piano part includes dynamic markings of *p*, *cres.* (crescendo), *f* (forte), and *pp* (pianissimo).

DREAMS OF MY CHILDHOOD—(continued.)

old cot - tage home, and my dear mo - ther's smile; My kind Fa - ther, too, as I

sat on his knee— Oh! dreams of my child - hood, they lin - ger with me.

CHORUS.

p Moderato. *cres.* *f pp*

SOPRANO. Oh! well I re - mem - ber when I was a child, My

ALTO. Oh! well I re - mem - ber when I was a child, My

TENOR. Oh! well I re - mem - ber when I was a child, My

BASS. Oh! well I re - mem - ber when I was a child, My

p Moderato. *cres.* *f pp*

PIANO-FORTE.

DREAMS OF MY CHILDHOOD—(continued.)

old cot-tage home, and my dear Mo-ther's smile; My kind Fa-ther, too, as I

old cot-tage home, and my dear Mo-ther's smile; My kind Fa-ther, too, as I

old cot-tage home, and my dear Mo-ther's smile; My kind Fa-ther, too, as I

old cot-tage home, and my dear Mo-ther's smile; My kind Fa-ther, too, as I

sat on his knee— Oh! dreams of my child-hood, they lin-ger with me.

sat on his knee— Oh! dreams of my child-hood, they lin-ger with me.

sat on his knee— Oh! dreams of my child-hood, they lin-ger with me.

sat on his knee— Oh! dreams of my child-hood, they lin-ger with me.

But where are the friends who then sported with me,
 And where are the voices that join'd me in glee?
 They're gone, all are gone, and I'm left here alone,
 To weep o'er the past, and my dear native home!
 To weep, &c. (Repeat Chorus.)

THE KITCHEN FIRE—(continued.)

plea - sures seek To o - ther joys a - spire, But leave to me this
used to sit Be - - side her a - ged sire, Who read the sa - cred

qui - et seat } By this old kit - chen fire, By this old kit - chen fire.
page up - lit }

ad lib.

cres. *colla voce.*

CHORUS.
mf Rather lively.

SOPRANO.
mf The kit - chen fire burns clear and bright, O heap the ma - ple

ALTO.
mf The kit - chen fire burns clear and bright, O heap the ma - ple

TENOR.
mf The kit - chen fire burns clear and bright, O heap the ma - ple

BASS.
mf The kit - chen fire burns clear and bright, O heap the ma - ple

PIANO-FORTE.
mf

THE KITCHEN FIRE—(continued.)

high, While we sit in its golden light, Sweet Lucy Lee and I.

high, While we sit in its golden light, Sweet Lucy Lee and I.

high, While we sit in its golden light, Sweet Lucy Lee and I.

high, While we sit in its golden light, Sweet Lucy Lee and I.

Long years I wander'd wide and far—
 I felt the Simoon's breath,
 And struggled in the ranks of war,
 And look'd on pain and death;
 But now the battle's marshal'd throng
 Nor tempests deadly ire,
 E'er thrill'd my soul like Lucy's song,
 By this old kitchen fire.
 The kitchen fire, &c. (Repeat Chorus.)

The mem'ry of her angel face
 Cheer'd me thro' toil and pain,
 And, guided by its matchless grace,
 I sought these shores again.
 Sweet Lucy now is call'd my bride,
 I have my heart's desire,
 And sit contented at her side,
 By this old kitchen fire.
 The kitchen fire, &c. (Repeat Chorus.)

MY BROTHER DEAR!

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2151 of the "MUSICAL BOUQUET," Price 3d.

MUSIC BY THOS. H. HOWE.

Andante moderato.

PIANO-FORTE.

1. Flow'rs of spring were blooming here, Plant-ed by my bro-ther dear; Here the
 2. When the birds on this old tree Sang their sweet . . . est songs to me— Where I

MY BROTHER DEAR!—(continued.)

flow'rs of fair-est hue, Opening, caught the morn-ing dew; But for him . . they bloom'd in
 watch'd the sun's de-cline, With a bro-ther's hand in mine; As the wil-low, wav-ing

vain, He will ne-ver smile a-gain; And the flowers, now wi-ther'd, rest In the
 low, Shades the form I trea-sur'd so, Now my heart is sha-ded o'er— Hope will

cold hand on his breast; Nei-ther sun or sum-mer show'rs Will re-vive those fa-ded
 dawn, oh! ne-ver more! Still, in dreams, there ho-vers near One I call my bro-ther

flow'rs; Not a song-bird's notes so clear Can a-wake my bro-ther dear.
 dear; Then I feel when life is o'er We shall meet to part no more.

cres. *p*

MY BROTHER DEAR!—(continued.)

CHORUS.

p

SOPRANO.
 Nei - ther sun, or sum - mer show'rs, Will re - vive those fa - ded

ALTO.
 Nei - ther sun, or sum - mer show'rs, Will re - vive those fa - ded

TENOR.
 Nei - ther sun, or sum - mer show'rs, Will re - vive those fa - ded

BASS.
 Nei - ther sun, or sum - mer show'rs, Will re - vive those fa - ded

PIANO-FORTE.
p

cres.

flow'rs; Not a song - bird's notes so clear Can a - wake my bro - ther dear.

cres.

flow'rs; Not a song - bird's notes so clear Can a - wake my bro - ther dear.

cres.

flow'rs; Not a song - bird's notes so clear Can a - wake my bro - ther dear.

cres.

flow'rs; Not a song - bird's notes so clear Can a - wake my bro - ther dear.

cres.

MY JAMIE TRUDGES THROUGH THE CORN.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2134 of the "MUSICAL BOUQUET," Price 3d.

WORDS BY WM. TOOTHE.

Allegretto moderato.

MUSIC BY W. H. CURRIE.

PIANO-
FORTE

1. My Ja - mie trud - ges through the corn, Down to our cot - tage door, And
 2. Not ear - lier seeks the lark the skies, On wings de - light - ed borne, Than

calando.

there he leaves me ev' - ry morn A - sweet and pret - ty flow'r. I
 Ja - mie to my win - dow hies, At sun - rise, thro' the corn; I

a tempo.

know not what a maid should say, When thus her lo - ver sues, With
 see him com - ing o'er the hill, I can - not long re - fuse - I

MY JAMIE TRUDGES THROUGH THE CORN—(continued.)

cres. *dim.*

ro - ses ga - ther'd ev' - ry day, Fresh with the morn - ing dews, With
 know what mean those ro - ses well, Re - fresh'd with morn - ing dews, I

rall.

ro - ses ga - ther'd ev' - ry day, Fresh with the morn - ing dews.
 know what mean those ro - ses well, Re - fresh'd with morn - ing dews.

p *rall. colla voce.*

CHORUS.

p *mf*

SOPRANO. My Ja - mie trud - ges thro' the corn, Down to our cot - tage door, And *mf*

ALTO. My Ja - mie trud - ges thro' the corn, Down to our cot - tage door, And *mf*

TENOR. My Ja - mie trud - ges thro' the corn, Down to our cot - tage door, And *mf*

BASS. My Ja - mie trud - ges thro' the corn, Down to our cot - tage door, And

PIANO-FORTE. *p* *mf*

MY JAMIE TRUDGES THROUGH THE CORN—(continued.)

there he leaves me, ev' - ry morn, A sweet and pret - ty flow'r, And

there he leaves me, ev' - ry morn, A sweet and pret - ty flow'r, And

there he leaves me, ev' - ry morn, A sweet and pret - ty flow'r, And

there he leaves me, ev' - ry morn, A sweet and pret - ty flow'r, And

there he leaves me, ev' - ry morn, A sweet and pret - ty flow'r.

there he leaves me, ev' - ry morn, A sweet and pret - ty flow'r.

there he leaves me, ev' - ry morn, A sweet and pret - ty flow'r.

there he leaves me, ev' - ry morn, A sweet and pret - ty flow'r.

THE COTTER'S FAREWELL.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2135 of the "MUSICAL BOUQUET," Price 3d.

Moderato.

MUSIC BY A. H. WOOD.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand starts with a series of eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked *Moderato*. Dynamics include *mp* (mezzo-piano) and *rit.* (ritardando) leading into *a tempo*.

1. I am part-ing now from thee, Dear old home-stead of my heart— All a-lone I'm left to
 2. One by one, 'neath yon-der tree, In the val-ley they were laid— One by one were car-ried

The first system of the song features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics are printed below the vocal line.

smile on thee now! All are gone who once with me Roam'd thy fields in child-ish
 down to the grave; Ne-ver more shall smile on me Dear-est Nel-lie joy-ful

The second system continues the vocal and piano parts. The piano accompaniment remains consistent with the first system, providing a steady accompaniment for the vocal melody.

glee— Ah! 'tis sad . . . thus sad . . . to part! } All are gone who once with me Roam'd thy
 ly— She too sleeps . . . be-neath . . . the glade. }

The third system concludes the song. The vocal line ends with a final cadence, and the piano accompaniment provides a simple harmonic ending. The lyrics are printed below the vocal line.

THE COTTER'S FAREWELL—(continued.)

fields in child-ish glee— All a - lone I'm left to smile on thee now! I can

ne-ver lin-ger near, Since there's nothing left to cheer—Fare thee well for e - ver - more, fare thee well!

ad lib.

colla voce.

CHORUS.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO-FORTE.

mp

All are gone who once with me Roam'd thy fields in child - ish glee— All a .

THE COTTER'S FAREWELL—(continued.)

lone I'm left to smile on thee now! I can ne-ver lin-ger

lone I'm left to smile on thee now! I can ne-ver lin-ger

lone I'm left to smile on thee now! I can ne-ver lin-ger

lone I'm left to smile on thee now! I can ne-ver lin-ger

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth part. The lyrics are: "lone I'm left to smile on thee now! I can ne-ver lin-ger". The piano accompaniment is in the lower register, providing harmonic support for the vocal lines.

near, Since there's no-thing left to cheer—Fare thee well for e-ver-more, fare thee well!

near, Since there's no-thing left to cheer—Fare thee well, fare thee well!

near, Since there's no-thing left to cheer—Fare thee well, fare thee well!

near, Since there's no-thing left to cheer—Fare thee well, fare thee well

The second system of the musical score continues the vocal and piano parts. The lyrics are: "near, Since there's no-thing left to cheer—Fare thee well for e-ver-more, fare thee well!". The piano accompaniment continues with chords and melodic lines. The system concludes with a double bar line.

Ah! the sun is setting here,
In this bosom sad and drear—
Dear old homestead, fare thee well for evermore!

I can never linger here,
Since there's nothing left to cheer—
Fare thee well for evermore, fare thee well!
All are gone, &c. (Repeat Chorus.)

ANNIE DARLING.

Published, with Words and Pianoforte Accompaniments, full Music size, in No. 2136 of the "MUSICAL BOUQUET," Price 3d.

Andante.

MUSIC BY J. H. McNAUGHTON.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and the same key signature. The music is in common time (C). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano), *espress.* (espressivo), and *rit.* (ritardando).

1. Bend and hear me in the sky, An - - - nie, dar - - - ling!
2. E - - ver, e - - ver think of me, An - - - nie, dar - - - ling!

This section contains the vocal melody and piano accompaniment for the first two lines of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part is marked *p sosten.* (piano sostenuto). The lyrics are: "1. Bend and hear me in the sky, An - - - nie, dar - - - ling! 2. E - - ver, e - - ver think of me, An - - - nie, dar - - - ling!"

Hear me when to thee I cry, An - - - nie, dar - - - ling!
I am think - ing still of thee, An - - - nie, dar - - - ling!

This section contains the vocal melody and piano accompaniment for the next two lines of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The tempo is marked *calando.* (ritardando). The lyrics are: "Hear me when to thee I cry, An - - - nie, dar - - - ling! I am think - ing still of thee, An - - - nie, dar - - - ling!"

Now I see thee smil - ing there, Through thy waves of gol - den hair,
I can see thee up - on high - See thy sweet face in the sky!

This section contains the vocal melody and piano accompaniment for the final two lines of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The tempo is marked *più mosso.* (più mosso). The lyrics are: "Now I see thee smil - ing there, Through thy waves of gol - den hair, I can see thee up - on high - See thy sweet face in the sky!"

ANNIE DARLING—(continued.)

a tempo.

With the an - gels bright and fair, } An - - nie, dar - - ling!
 O that I could to thee fly, }

ten.

calando.

With the an - gels bright and fair, An - - nie, dar - - ling!
calando.

cres - - - *cen* - - - *do.* *fz*

CHORUS. *Andante.*

mp

SOPRANO. With the an - gels bright and fair, An - - nie, dar - - - ling!
mp

ALTO. With the an - gels bright and fair, An - - nie, dar - - - ling!
mp

TENOR. With the an - gels bright and fair, An - - nie, dar - - - ling!
mp

BASS. With the an - gels bright and fair, An - - nie, dar - - - ling!
mp

PIANO-FORTE. *mp*

ANNIE DARLING—(continued.)

With the an - gels bright and fair, An - - nie, dar - - ling!

With the an - gels bright and fair, An - - nie, dar - - ling!

With the an - gels bright and fair, An - - nie, dar - - ling!

With the an - gels bright and fair, An - - nie, dar - - ling!

Send an angel hither now,
Annie, darling!
Kindly take me, I will go,
Annie, darling!

Dear old cottage home, good bye!
I've a new home in the sky,
With my angel Annie nigh—
Annie, darling!
With the angels, &c.—(Repeat Chorus.)

JANE O'MALLEY.

Andante con espress.

L. V. H. CROSBY.

PIANO-
FORTE.

p *rit.*

1. I'll tell thee a tale of a mai - den's veil, It was worn by Jane O' - Mal - ley; On the
2. One year a - go, when the sun was low, A - long with El - wyn Al - ly, To

p

JANE O'MALLEY—(continued.)

high - land green her form was seen, } But she now sleeps in the val - ley, . . . She now
 chat and talk, she took a walk, }

p ad lib. *pp a tempo.*

cres. *p colla voce.* *pp*

sleeps, she now sleeps in the val - ley.

p *cres.*

p *cres.*

CHORUS.
pp

SOPRANO. *p* *cres.*
 She now sleeps, she now sleeps in the val - ley.

ALTO. *p* *cres.*
 She now sleeps, She now sleeps in the val - ley.

TENOR. *p* *cres.*
 She now sleeps in the val - ley.

BASS. *p* *cres.*
 She now sleeps in the val - ley.

PIANO-FORTE. *pp* *p* *p* *cres.*

They talked of love—she stood above
 A rocky cliff with Ally;
 Alas! she fell—he could not save,
 And she now sleeps in the valley.
 She now sleeps, &c.—(Repeat Chorus.)

They search'd around, till the spot was found,
 Where struggl'd Jane O'Malley;
 Where the rock was cleft her veil was left,
 And she now sleeps in the valley.
 She now sleeps, &c.—(Repeat Chorus.)

'WAY DOWN IN CA-I-RO.

WORDS AND MUSIC BY S. C. FOSTER.

PIANO-
FORTE.

p Andante moderato. *rall.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante moderato' and ends with a 'rall.' (ritardando) instruction.

1. Oh! la - dies, don't you blush when I come out to play; I
2. Some - times the nig - ger's life is sad, some - times his life is gay,

A la banjo. *p*

The vocal entry is on a single staff with two lines of lyrics. The piano accompaniment is on two staves, marked 'A la banjo' and 'p' (piano). The accompaniment features a rhythmic pattern of chords and eighth notes.

mp

on - ly mean to please you all, and then I'm guine a - way. I hear my true love weep, I
When the work don't come too hard he's sing - ing all the day.

mp

The vocal line continues with lyrics and is marked 'mp' (mezzo-piano). The piano accompaniment continues with a similar rhythmic pattern, also marked 'mp'.

cres. *mp* *dim.*

hear my true love sigh, 'Way down in Ca - i - ro this nig - ger's guine to die.

cres. *mp* *dim.*

The final section of the page features dynamics of 'cres.' (crescendo), 'mp' (mezzo-piano), and 'dim.' (diminuendo). The vocal line and piano accompaniment both follow these dynamics, with the piano part featuring a melodic line in the right hand and chords in the left hand.

'WAY DOWN IN CA-I-RO—(continued.)

CHORUS.
mp Andante.

SOPRANO. *mp* I hear my true love weep, *cres.* I hear my true love sigh,

ALTO. *mp* I hear my true love weep, *cres.* I hear my true love sigh,

TENOR. *mp* I hear my true love weep, *cres.* I hear my true love sigh,

BASS. *mp* I hear my true love weep, *cres.* I hear my true love sigh,

PIANO-FORTE. *mp Andante.* *cres.*

mp 'Way down in Ca - i - ro this nig - ger's guine to die. *dim.*

mp 'Way down in Ca - i - ro this nig - ger's guine to die. *dim.*

mp 'Way down in Ca - i - ro this nig - ger's guine to die. *dim.*

mp 'Way down in Ca - i - ro this nig - ger's guine to die. *dim.*

Now we live on the fat of the land,
Now we live on the lean;
When we have no cake to bake
We sweep the kitchen clean.
I hear, &c. (Repeat Chorus.)

Massa bought a bran new coat,
And hung it on the wall;
This nigger's guine to take that coat,
And wear it to the ball.
I hear, &c. (Repeat Chorus.)

All the ladies in the land,
And all the gemmen too,
Are guine to hear the darkey band,
And see what they can do.
I hear, &c. (Repeat Chorus.)

KITTY MY LOVE, AND I.

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MUSIC BY J. H. McNAUGHTON.

Moderato.

PIANO-FORTE.

mp con espress. *cres.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'mp con espress.' with a 'cres.' (crescendo) marking.

1. We dwell with-in a lit-tle cot, Kit-ty my love, and
2. Tho' we've no park, nor pa-lace we, Kit-ty my love, and

dim e rit. *p*

The first system shows the vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in a bass clef. The dynamics are 'dim e rit.' and 'p'.

I! . . . And we've, be sure, a hap-py lot, Kit-ty my love, and I! . . . A .
I! . . . A knight am I, a queen is she— Kit-ty my love, and I! . . . We

dim. *dim.*

The second system shows the vocal line and piano accompaniment for the third and fourth lines of lyrics. The vocal line continues with the same melody. The piano accompaniment features a 'dim.' (diminuendo) marking.

p *cres.*

round us bloom the ro-ses sweet, We hear the sound of lit-tle feet, The birds with sweet-eat
trip a-broad in rus-set clad, With step so light and heart so glad! A bon-ny wife and

p *cres.*

The third system shows the vocal line and piano accompaniment for the fifth and sixth lines of lyrics. The vocal line concludes with a 'cres.' (crescendo) marking. The piano accompaniment also features a 'cres.' marking.

KITTY MY LOVE, AND I—(continued.)

ca-rols greet, jol-ly lad, Kit-ty my love, and I! . . . Kit-ty my love!

Kit-ty my love, and I! . . . The birds with sweet-est ca-rols greet Kit-ty my love, and I! . . .
 Kit-ty my love, and I! . . . A bon-ny wife and jol-ly lad, Kit-ty my love, and I! . . .

CHORUS.

SOPRANO. Kit - ty my love, Kit - ty my love, Kit - ty my love and I! . . . In

ALTO. Kit - ty my love, Kit - ty my love, Kit - ty my love and I! . . . In

TENOR. Kit - ty my love, Kit - ty my love, Kit - ty my love and I! . . . In

BASS. Kit - ty my love, Kit - ty my love, Kit - ty my love and I! . . . In

PIANO-FORTE. *mf* *p*

OH HOW I LOVE MY MOUNTAIN HOME—(continued.)

DUETT.

1ST SOPRANO

And then the stars shone bright - - er too, As they be -

2ND SOPRANO

And then the stars shone bright - - er too, As they be -

PIANO-FORTE.

p

deck'd the dark blue sky; The rain - bow tints of gold - en

deck'd the dark blue sky; The rain - bow tints of gold - en

> riten. *a tempo.*

hue Were e - ver fit - ting, fit - ting gai - ly, gai - ly bye.

hue Were e - ver fit - ting, fit - ting gai - ly, gai - ly bye.

> colla voce. *p a tempo.*

OH HOW I LOVE MY MOUNTAIN HOME—(continued.)

QUARTETTE.

mf

SOPRANO. Then give, O give me back my moun - tain home, Its wood - land hills and

ALTO. *mf* Then give, O give me back my moun - tain home, Its wood - land hills and

TENOR. *mf* Then give, O give me back my moun - tain home, Its wood - land hills and

BASS. *mf* Then give, O give me back my moun - tain home, Its wood - land hills and

PIANO-FORTE. *mf*

mur - m'ring rills, For there a - lone I wish to roam, A - mong its rocks and o'er its

mur - m'ring rills, For there a - lone I wish to roam, . . . A - mong its rocks and o'er its

mur - m'ring rills, For there a - lone I wish to roam, . . . A - mong its rocks and o'er its

mtt - m'ring rills, For there a - lone I wish to roam, A - mong its rocks and o'er its

OH HOW I LOVE MY MOUNTAIN HOME—(continued.)

hills! Give, O give me back my home! My own, my dear, my na - tive

hills! Give, O give me back my home! My own, my dear, my na - tive

hills! Give, O give me back my home! My own, my dear, my na - tive

hills! Give, O give me back my home! My own, my dear, my na - tive

hills! Give, O give me back my home! My own, my dear, my na - tive

f *p* *f* *p* *f* *p* *f* *p*

home! home! O give me back my moun - tain home!

home! home! O give me back my moun - tain home!

home! home! O give me back my moun - tain home!

home! home! O give me back my moun - tain home!

home! home! O give me back my moun - tain home!

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