

To Miss Mary M. Dallas



AH! MAY THE RED ROSE LIVE ALWAY

—SONG—

Written and Composed

—FOR THE—

**PIANO FORTE**

—BY—

**STEPHEN C. FOSTER.**

25, Cts. net

Published by F. D. BENTEEN *Baltimore*  
W. T. MAYO, *New Orleans*

"AH! MAY THE RED ROSE LIVE ALWAY!"

WORDS AND MUSIC BY

STEPHEN C. FOSTER.

Not too fast.

VOICE.

PIANO.

The first system of music features a vocal line on a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part begins with a series of chords in the left hand and a melodic line in the right hand.

The second system continues the musical notation. The vocal line is mostly rests, indicating the singer is silent during this section. The piano accompaniment continues with its melodic and harmonic patterns.

Ah! may the red rose live al - - way, To smile up - on earth and sky!

The third system contains the vocal line with lyrics. The piano accompaniment continues to support the vocal melody.

Entered according to Act of Congress in the Year 1850 by F. D. Benteen in the Clerks Office of the District Court of Md.

Why should the beauti- ful e- ver weep? Why should the beau- ti- - ful die!

Lending a charm to ev- -'ry ray That falls on her cheeks of light,

Giving the zephyr kiss for kiss, And nur- sing the dew- drop *Ad lib.* bright —

*A tempo.* Ah! may the red rose live al- - way, To smile up- on earth and sky!

*A tempo.*

Why should the beautiful ever weep? Why should the beautiful die?

Ad lib.

Ad lib.

2.

Long may the daisies dance the field,  
 Frolicking far and near!  
 Why should the innocent hide their heads?  
 Why should the innocent fear?  
 Spreading their petals in mute delight  
 When morn in its radiance breaks,  
 Keeping a floral festival  
 Till the night-loving primrose wakes—  
 Long may the daisies dance the field,  
 Frolicking far and near!  
 Why should the innocent hide their heads?  
 Why should the innocent fear!

3.

Lulled be the dirge in the cypress bough,  
 That tells of departed flowers!  
 Ah! that the butterfly's gilded wing  
 Fluttered in evergreen bowers!  
 Sad is my heart for the blighted plants —  
 Its pleasures are aye as brief —  
 They bloom at the young year's joyful call,  
 And fade with the autumn leaf:  
 Ah! may the red rose live away,  
 To smile upon earth and sky!  
 Why should the beautiful ever weep?  
 Why should the beautiful die!

# Beautiful Dreamer.

"the last song ever written"

BY

## STEPHEN C. FOSTER.

COMPOSED BUT A FEW DAYS PREVIOUS TO HIS DEATH.

3

NEW-YORK.

*Published by* Wm. A. POND & Co. 547 Broadway.

*Salem.*  
D. DITSON & Co.

*Albany.*  
H. K. HEMPSTED.

*Chicago.*  
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*Philadelphia.*  
H. KLEBER & BR2

Entered according to Act of Congress, in 1864, by Wm. A. Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.

# BEAUTIFUL DREAMER. SERENADE.

Words and Music  
by  
**STEPHEN C. FOSTER.**

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one flat (F major/D minor) and the time signature is 9/8.

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

The vocal line begins with a half note on 'Beau-ti-ful' and continues with eighth and sixteenth notes. The piano accompaniment features a consistent eighth-note pattern in the right hand and a simple bass line in the left hand.

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

The vocal line continues with a half note on 'thee;' and then a series of eighth notes. The piano accompaniment remains consistent with the previous system.

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

The vocal line concludes with a half note on 'Lull'd' and a final melodic phrase. The piano accompaniment ends with a few final notes.

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

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

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

Ad Lib.

me!.....

A Tempo.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "Beau-ti-ful dream-er, out on the sea Mer-maids are chaunting the wild lore." The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple harmonic accompaniment.

lie;..... O-ver the stream-let va-pors are borne,.....

The second system continues the vocal line and piano accompaniment. The lyrics are: "lie;..... O-ver the stream-let va-pors are borne,.....". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "Wait-ing to fade at the bright com-ing morn.....". The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Beau-ti-ful dream-er, beam on my heart,.... E'en as the morn on the". The piano accompaniment continues with the same rhythmic pattern.



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

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

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

*Ad Lib.*

*A Tempo.*

Clayton.

# FOSTER'S MELODIES

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| 1. Why have my loved ones gone.   | 2. Little Jenny Dow.              |
| 3. A Penny for your thoughts.     | 4. Lizzie dies to-night.          |
| 5. Jenny's coming o'er the green. | 6. I will be true to thee.        |
| 7. A dream of my Mother Land.     | 8. <u>Better days are coming.</u> |
| 9.                                | 10.                               |
| 11.                               | 12.                               |
| 13.                               | 14.                               |
| 15.                               | 16.                               |
| 17.                               | 18.                               |
| 49.                               | 20.                               |

25¢ EACH.

NEW-YORK:

Published by HORACE WATERS, No. 481 Broadway.

Boston: O. DITSON & Co., 277 Washington St.

Entered according to Act of Congress in the year 1862, by E. A. DODDGE

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Warren.

Music Developer.

63 Cedar.

# BETTER TIMES ARE COMING.

WRITTEN AND COMPOSED BY STEPHEN C. FOSTER.

MODERATO  
CON  
SPIRITO.

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

1. There are voi - ces of hope that are borne on the air, And our

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of two staves with chords and moving lines.

land will be freed from its clouds of des-pair, For brave men and true men to

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

bat - tle have gone, And good times, good times are now com - ing on.

The third system of the vocal melody and piano accompaniment, concluding the lyrics on this page.

CHORUS.  
SOPRANO.



Hur-rah! Hur-rah! Hur-rah! Sound the news from the din of bat-tle boom-ing,

ALTO.



TENOR.



Hur-rah! Hur-rah! Hur-rah! Sound the news from the din of bat-tle boom-ing,

BASS.



Coo 8



Tell the peo-ple far and wide that bet-ter times are com-ing.



Tell the peo-ple far and wide that bet-ter times are com-ing.





2

Abra'm Lincoln has the army and the navy in his hands,  
While Seward keeps our honor bright abroad in foreign lands ;  
And Stanton is a man, who is sturdy as a rock,  
With brave men to back him up and stand the battle's shock. CHORUS.

3

Now McClellan is a leader and we'll let him take the sway,  
For a man in his position, he should surely have his way.  
Our nation's honor'd Scott, he has trusted to his might,  
Your faith in McClellan put for we are sure he's right. CHORUS.

4

Generals Lyon and Baker and Ellsworth now are gone,  
But still we have some brave men to lead the soldiers on ;  
The noise of the battle will soon have died away,  
And the darkness now upon us will be turn'd to happy day. CHORUS.

5

Generals Sigel and Halleck they have conquered in the West,  
And Burnside, victorious, he rides the ocean's breast,  
The traitors and the rebels will soon meet their doom ;  
'Then peace and prosperity will dwell in every home. CHORUS.

6

Captain Foote is commander of the Mississippi fleet,  
For his flag he strikes and makes the traitors beat a quick retreat ;  
With iron-clad gun-boats he makes the rebels run,  
While Grant makes our colors wave and glitter in the sun. CHORUS.

7

General Fremont the path-finder never lags behind,  
He is gone to the mountains, new pathways to find,  
His voice is for freedom, and his sword is for the right,  
Then hail ! noble Fremont the nation's delight. CHORUS.

8

From the land of the Shamrock there's stuff that never yields,  
For we've brave Colonel Corcoran, and gallant General Shields ;  
From Meagher soon we'll hear, for we know that he is true,  
And stands for the honor of the Red, White and Blue. CHORUS.

9

Here's health to Captain Ericsson, the Monitor and crew,  
Who showed the southern chivalry a thing they never knew ;  
The Merrimac had slayed as St. Patrick did the toads,  
Till Worden with the Monitor came into Hampton roads. CHORUS.

**FOSTER'S**  
**Plantation Melodies**  
AS SUNG BY THE

**CHRISTY MINSTRELS,**

Nº 1. OH LEMUEL.  
.. 3. GWINE TO RUN ALLNIGHT.

Nº 2. DOLLY DAY.  
4. ANGELINA BAKER

*Written, Composed & Arranged*

**BY**

**STEPHEN C. FOSTER.**

*25 Cts. Net.*

*Published by F. D. BENTEN Baltimore.*  
*W. T. MAYO New Orleans.*

*Entered according to Act of Congress in the Year 1850 by F. D. Benteen in the Clerk's Office of the District Court of Maryland.*

"GWINE TO RUN ALL NIGHT."

or

DE CAMPTOWN RACES.

WORDS AND MUSIC BY

S. C. FOSTER.

Moderato.

PIANO

The piano introduction consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter note F#4. The left hand plays a bass line with quarter notes G2, B2, D3, E3, F#3, G3, and a quarter note A3.

De Camptown ladies sing dis song

CHORUS.

SOLO.

CHORUS.

Doo-dah! doo-dah! De Camp-town race-track five miles long— Oh! doo-dah

SOLO.

CHORUS.

SOLO.

day! I come down dah wid my hat caved in— Doo-dah! doo-dah! I

CHORUS.

go back home wid a pocket full of tin— Oh! doo-dah day!

CHORUS.

Gwine to run all night! Gwine to run all day! I'll  
 Gwine to run all night! Gwine to run all day! I'll

bet my money on de bob-tail nag— Somebo-dy bet on de bay.  
 bet my money on de bob-tail nag— Somebo-dy bet on de bay.





2

De long tail filly and de big black hoss— Doo-dah! doo-dah!

Dey fly de track and dey both cut across— Oh! doo-dah-day!

De blind hoss sticken in a big mud hole— Doo-dah! doo-dah!

Can't touch bottom wid a ten foot pole— Oh! doo-dah-day!

CHO: Gwine to run all night! &c.

3

Old muley cow come on to de track— Doo-dah! doo-dah!

De bob-tail fling her ober his back— Oh! doo-dah-day!

Den fly along like a rail-road car— Doo-dah! doo-dah!

Runnin' a race wid a shootin' star— Oh! doo-dah-day!

CHO: Gwine to run all night! &c.

4

See dem flyin' on a ten mile heat — Doo-dah! doo-dah!

Round de race track, den repeat — Oh! doo-dah-day!

I win my money on de bob-tail nag— Doo-dah! doo-dah!

I keep my money in an old tow-bag— Oh! doo-dah-day!

CHO: Gwine to run all nigh! &c.

Webb.

COME WHERE MY LOVE LIES DREAMING

Quartette

WRITTEN AND COMPOSED BY

STEPHENS C. FOSTER.

New York  
PUBLISHED BY W. M. A. POND & CO. 547 BROADWAY.

Cincinnati.  
W. F. COLBURN.

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New Orleans.  
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Entered according to Act of Congress 1864 by Fred. Pond & Co. in the Clerk's Office of the District of the Southern District of N.Y.



COME WHERE MY LOVE LIES DREAMING.

QUARTETTE.

Written and Composed by STEPHEN FOSTER.

Moderato. Serenade, per voci sole.

Soprano.

Tenor.

Contralto.

Bass.

Come where my love lies dreaming, Dream - ing the hap - py hours a -

Come where my love lies dreaming, Dream - ing the hap - py hours a -

way, In vis - ions bright re - deem - ing The fleet - ing joys of day;

way, In vis - ions bright re - deem - ing The fleet - ing joys of day;

Ent'd according to Act of Congress, D. 1855 by Firth, Pond & Co. in the Clerk's Office of the Dist. Court of the South'n Dist. of N. Y.

*p*

Dream - - - ing the hap-py hours, Dreaming the hap-py hours a - - way;

*p*

Come where my love lies dream-ing, Dream - ing,

*p*

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

*p*

*poco lento.* *tempo.*

*mf*

My own love is sweetly dream-ing the hap-py hours a - way.

*mf*

Come where my love lies dreaming, Dream-ing the hap-py hours a - way.

*mf*

Come where my love lies dreaming, Dream-ing the hap-py hours a - way.

*mf*

My own love is sweetly dream-ing, Her beauty beaming;

Come where my love lies dreaming, Come with a lute - toned lay;

Come where my love lies dreaming, Come with a lute - toned lay;

*graz:*

My own love is sweetly dream-ing the hap-py hours a - way.

Come where my love lies dreaming, Dream-ing the hap-py hours a - way.

Come where my love lies dreaming, Dream-ing the hap-py hours a - way.

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are vocal lines with lyrics. The music is in a 2/4 time signature with a key signature of one flat.

*stac:*

My own love is sweetly dreaming, Her beauty beaming:

Come with a lute, come with a lay, Come, come, come, come, come, come, come, come, come, come, come, come, come;

Come with a lute, come with a lay, Come, come, come, come, come, come, come, come, come, come, come, come, come;

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are vocal lines with lyrics. The music is in a 2/4 time signature with a key signature of one flat.

My own love is sweetly dream-ing the hap-py hours a - way.

*mf* Come where my love lies dreaming, Dream-ing the hap-py hours a - way.

*mf* Come where my love lies dreaming, Dream-ing the hap-py hours a - way.

*mf*

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are vocal lines with lyrics. The music is in a 2/4 time signature with a key signature of one flat.

Soft is her slum-ber; Thoughts bright and free Dance through her dreams Like gushing mel-o-dy;

*mf*

Soft is her slum-ber; Thoughts bright and free Dance through her dreams Like gushing mel-o-dy;

*mf*

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

*rit:*

*Ri...tar...dan...do.*

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

Dream - - - ing the hap-py hours, Dreaming the hap - py hours a - way;

*P. tempo.*

Come where my love lies dream - ing, Dream - ing,

*P. tempo.*

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

*P. tempo.*

My own love is sweetly dream - ing the hap - py hours a - way.

*mf* Come where my love lies dreaming, Dream - ing the hap - py hours a - way.

*mf* Come where my love lies dreaming, Dream - ing the hap - py hours a - way.

My own love is sweet ly dreaming, Her beauty beaming;

Come where my love lies dreaming, Come with a lute - toned lay;

Come where my love lies dreaming, Come with a lute - toned lay;

My own love is sweetly dream - ing the hap - py hours a - way.

Come where my love lies dreaming, Dream - ing the hap - py hours a - way.

Come where my love lies dreaming, Dream - ing the hap - py hours a - way.

*stac:* My own love is sweetly dreaming, Her beauty beaming;  
 Come with a lute, Come with a lay, Come, come, come, come, come, come, come, come, come, come, come, come, come;  
 Come with a lute, Come with a lay, Come, come, come, come, come, come, come, come, come, come, come, come, come;

*lento. con grazia tempo.*  
 My own love is sweetly dreaming the happy hours a way.  
 Come where my love lies dreaming, Dreaming the happy hours a way.  
 Come where my love lies dreaming, Dreaming the happy hours a way.

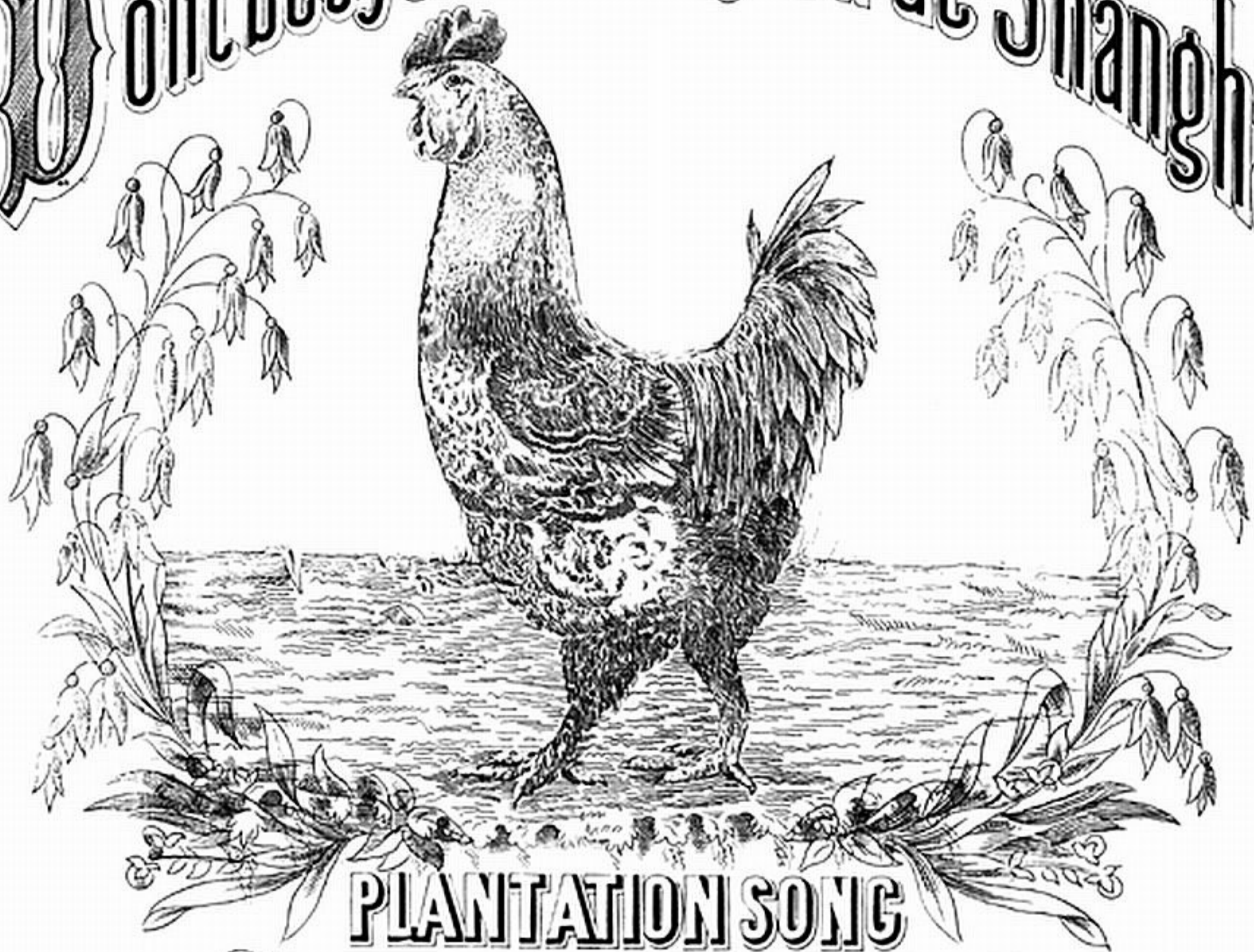
*Finale ad lib:*  
 Dreaming the happy hours a way.  
 Dreaming the happy hours a way.  
 Dreaming the happy hours a way.

Grave par Lawson.



FOSTER'S MELODIES  
No. 52.

# Don't bet your money on de Shanghai



## PLANTATION SONG WRITTEN AND COMPOSED BY STEPHEN C. FOSTER.

*Author of* GLENDY BURK. OLD FOLKS AT HOME. & C. & C. & C.

NEW YORK:

*Published by* FIRTH, POND & CO. 377 Broadway

*Boston,*  
ODITSON & CO

*San Francisco,*  
C. Y. FONDA.

*New Orleans,*  
P. P. WERLEIN.

*Pittsburgh,*  
H. KLEBER & BRO.

Entered according to Act of Congress, 1881, by Firth, Pond & Co. in the Clerk's Office of the District Court of the South District of NY.

# DON'T BET YOUR MONEY ON DE SHANGHAI.

WRITTEN AND COMPOSED BY STEPHEN C. FOSTER.

*Moderato con spirito.*

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

De Shang - hai chick - en, when you put him in de pit, He'll

The first system of the song includes a vocal line and a piano accompaniment. The lyrics are: "De Shang - hai chick - en, when you put him in de pit, He'll". The piano part continues with a consistent accompaniment.

eat a loaf of bread up, but he can't fight a bit De Shang - hai fid - dle is a

The second system of the song includes a vocal line and a piano accompaniment. The lyrics are: "eat a loaf of bread up, but he can't fight a bit De Shang - hai fid - dle is a". The piano part continues with a consistent accompaniment.

fun - ny lit - tle thing And eb - ry time you tune him up he goes ching ching.

The third system of the song includes a vocal line and a piano accompaniment. The lyrics are: "fun - ny lit - tle thing And eb - ry time you tune him up he goes ching ching.". The piano part continues with a consistent accompaniment.

5059

Ent'd according to Act of Congress AD 1861 by Firth, Pond & Co in the Clerk's Office of the Dist Court of the Southern Dist of N. Y.

CHORUS.

Oh! de Shang - hai! Don't bet your mon-ey on de Shang-hai,

Take de lit - tle chick - en in de mid - dle ob de ring But

don't bet your money on de Shang-hai.

1.

De Shanghai chicken when you put him in de pit  
He'll eat a loaf of bread up but he can't fight a bit  
De Shanghai fiddle is a funny little thing  
And ebry time you tune him up he goes ching!ching!

*Chorus* — Oh! de Shanghai!  
Don't bet your money on de Shanghai!  
Take de little chicken in de middle of de ring  
But don't bet your money on de Shanghai.

2.

I go to de fair for to see de funny fowls  
De double headed pigion and de one eyed owls  
De old lame goose wid no web between his toes  
He kills himself a laughing when de Shanghai crows.

*Chorus* — Oh!de Shanghai! &c. —

3.

De Shanghai's tall but his appetite is small  
He'll only swallow ebry thing that he can overhaul  
Four bags of wheat just as certain as your born  
A bushel of potatoes and a tub full of corn.

*Chorus* — Oh! de Shanghai! &c. —

Foster's Melodies

No. 50.

DOWN AMONG THE CANE BRAKES

SONG

Written and Composed by

STEPHEN C. FOSTER.

Author of

OLD BLACK JOE - VIRGINIA BELLE, & C. & C.

22

NEW YORK

Published by FIRTH, POND & CO. 547 Broadway.

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O. DITSON & CO.

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C. Y. FONDA.

Pittsburgh.  
H. NIEBER & BRO

Entered according to Act of Congress in 1880 by Firth, Pond & Co. in the Clerk's Office of the District of the South District of N. Y.

Wakelam.

# DOWN AMONG

## THE CANE-BRAKES.

WRITTEN AND COMPOSED BY S.C.FOSTER.

*Moderato.*

VOICE.

PIANO.

*con espressione.*

1. Ver: Once I could laugh and play, When in life's ear-ly day,  
2. Ver: Yes I was free from care; All was bright sum-mer there;

*mf*

Then I was far a-way— Down a-mong the cane-brakes.  
Dark days to me were fair— Down a-mong the cane-brakes.

*f*

Entire according to Act of Congress, D 1860 by FIRTH, POND & Co, in the Clerks Office of the Dist Court for the Southern Dist of N.Y.

**CHORUS.**  
TENOR.

Down among the cane-brakes on the Mis-sis-sip-pi shore Oh! those hap-py days, those

**1ST TREBLE OR AIR.**

**2ND TREBLE.**

Down among the cane-brakes on the Mis-sis-sip-pi shore Oh! those hap-py days, those

**BASS.**

happy days are o'er! Oh! those happy days will come back no more!

*ritard?*

happy days are o'er! Oh! those happy days will come back no more!

*ritard?* *tempo*

3.Vcr: There lived my mo · ther dear (Gone from this world I fear)  
 4.Vcr: There lived a love · ly one, Who like the rest has gone,—  
 5.Vcr: Long years have gli · ded by Since then I breathed each sigh,—

*mf*

There rang our voi · ces clear Down a · mong the cane-brakes.  
 She might have been my own Down a · mong the cane-brakes.  
 May I re · · turn to die Down a · mong the cane-brakes.

*f*



FOSTER'S MELODIES  
No. 31

GENTLE ANNIE

Ballad

WRITTEN AND COMPOSED BY

STEPHEN C. FOSTER.

*Also by the same Author:*  
THE VILLAGE MAIDEN & C.

New York

PUBLISHED BY FIRTH, POND & CO. 547 BROADWAY.



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H. KLEBER & BRO.

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J. H. HOLEY

Buffalo  
J. SAGE & SONS.

Cleveland.  
S. BRAINARD & CO.

St. Louis.  
W. W. WAKELAM.

*Entered according to Act of Congress 1855 by Firth, Pond & Co. in the Clerk's Office of the District Court of the South District of NY*

# GENTLE ANNIE.

WRITTEN AND COMPOSED BY S.C.FOSTER.

*Andante mosso.*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting on G4 and moving up to E5. The left hand provides a harmonic accompaniment with chords and single notes.

Thou wilt come no more, gen\_tle An\_nie, Like a

The vocal line begins with a rest, then enters on the first line of lyrics. The piano accompaniment continues with a steady accompaniment.

flower thy spi\_rit did de\_part; Thou art gone, a\_las! like the

The vocal line continues with the second line of lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

many That have bloomed in the summer of my heart.

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

Ent'd according to Act of Congress *D 1856* by Firth, Pond, & C<sup>o</sup> in the Clerks Office of the Dis't Court of the Southern Dis't of N.Y.

CHORUS.

Shall we ne-ver more be-hold thee; ne-ver hear thy winning voice a-

-gain - When the Springtime comes, gen-tle Annie, When the

wild flowers are scattered o'er the plain?

SECOND VERSE. 

We have roamed and loved mid the bow-ers When thy



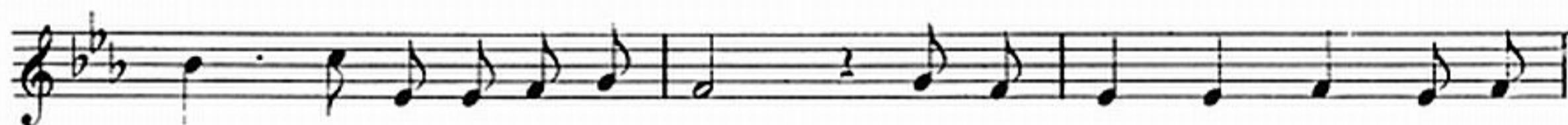
dow - - ny cheeks were in their bloom; Now I stand a - lone mid the



flowers While they min - gle their perfumes o'er thy tomb. *Chorus.*

THIRD VERSE. 

Ah! the hours grow sad while I pon - der Near the



si - - lent spot where thou art laid, And my heart bows down when I



wander By the streams and the meadows where we strayed. *Chorus.*



# Gentle Lena Clare

*Words & Music by*

## STEPHEN C. FOSTER.

NEW YORK

*Published by S. T. GORDON 706 Broadway.*

*Boston.*  
HENRY FOLMAN & CO.

*Printed*  
LEE & WALKER.

Entered according to Act of Congress A. D. 1852 by S. T. Gordon in the Clerks Office of the Dist. Court of the South Dist. of New York.

# GENTLE LENA CLARE.

Written and Composed by  
STEPHEN C. FOSTER.

Moderato.

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

The second system continues the piano introduction with similar melodic and accompaniment patterns in both hands.

I'm think - ing of sweet Le - na Clare, With  
I love her care - less win - ning ways, I

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are written below the vocal staff.

deep blue eyes and wav - ing hair, Her voice is soft, her  
love her wild and bird - like lays, I love the grass where -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

Entered according to Act of Congress, A. D. 1862, by S. T. Gordon, in the Clerk's Office of the District Court of the Southern District of New York.

face is fair My gen - tle Le - na Clare.  
*on she strays My gen - tle Le - na Clare.*

CHORUS.

*Tenor.*  
 Gen - tle Le - na Clare My dear lov'd Le - na Clare Her

*Air.*  
 Gen - tle Le - na Clare My dear lov'd Le - na Clare Her

*Alto.*  
 Gen - tle Le - na Clare My dear lov'd Le - na Clare Her

*Bass.*

heart is light, her eyes are bright, My gen - tle Le - na Clare.

heart is light, her eyes are bright, My gen - tle Le - na Clare.

heart is light, her eyes are bright, My gen - tle Le - na Clare.

The musical score consists of three vocal staves (Soprano, Alto, and Tenor) and two piano accompaniment staves. The lyrics are repeated on each vocal staff. The piano accompaniment includes chords and melodic lines in both hands.

3.

Her home is in the shady glen,  
 When summer comes I'll seek again,  
 On mountain height and lowland plain;  
 My gentle Lena Clare.

*CHORUS. Gentle Lena Clare, &c.*



Foster's Melodies,  
No. 48.

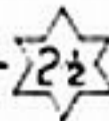


THE  
**Glendy Burk**

A  
**Plantation Melody**

Written and Composed by

**STEPHEN C. FOSTER.**



NEW YORK  
*Published by* FIRTH, POND & CO. 547 Broadway.

*Boston.*  
O. DITSON & CO.

*Leominster.*  
C. Y. FONDA.

*Pittsburgh.*  
H. KLEBER & BRO

Entered according to Act of Congress in the Year 1840 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York

# THE GLENDY BURK

WORDS AND MUSIC, BY STEPHEN G. FOSTER.

*Moderately fast.*

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

De Glen·dy Burk is a mighty fast boat, Wid a mighty fast cap·tain too; He

sits up dah on de hur·ri·cane roof And he keeps his eye on de crew. I

cant stay here, for dey work too hard; I'm bound to leave dis town; I'll

Ensd according to Act of Congress .D 1860 by Firth, Pond & Co in the Clerks Office of the Dist Court for the South'n District of N.Y

take my duds and tote 'em on my back When de Glen - dy Burk comes down.

**CHORUS**

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

take my duds and tote 'em on my back When de Glen - dy Burk comes down.

II. Vcr: 

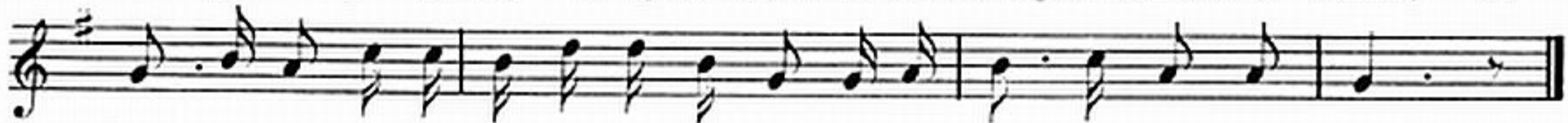
De Glen-dy Burk has a fun-ny old crew And dey sing de boatman's song, Dey



burn de pitch and de pine knot too, For to shove de boat a - long. De



smoke goes up and de in - gine roars And de wheel goes round and round, So



fair you well! for I'll take a lit - tle ride When de Glen - dy Burk comes down. CHORUS.

III. Vcr: 

I'll work all night in de wind and storm, I'll work all day in de rain, Till I



find my - self on de le - vy - dock In New Or - leans a - gain. Dey



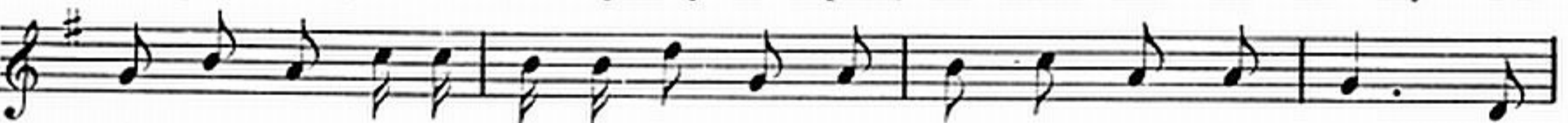
make me mow in de hay field here And knock my head wid de flail, I'll



go wha dey work wid de su - gar and de cane And roll on de cot - ton bale. CHORUS.

IV. Vcr: 


My la - dy love is as pret - ty as a pink, I'll meet her on de way I'll



take her back to de sun - ny old south And dah I'll make her stay So



dont you fret my ho - ney dear, Oh! dont you fret Miss Brown I'll



take you back 'fore de mid - dle of de week When de Glen - dy Burk comes down. CHORUS.

FOSTER'S MELODIES

No. 28

**HARDTIMES**

MASSAS IN THE COLD GROUND.  
MOLLY DO YOU LOVE ME.  
LITTLE ELLA.

FAREWELL MY LILLY DEAR.

*Is the Song the Sign of the Weary:*

**COME AGAIN**

MY OLD KENTUCKY HOME GOODNIGHT.

**NO MORE**

NELLY WAS A LADY.

WILLIE WE HAVE MISSED  
OH BOYS CARRY ME LONG.

STAY SUMMER BREATH.

WRITTEN AND COMPOSED

BY

CAMPTOWN RACES.

**COLLINS**

OLD DOG TRAY.

UNCLE NED.  
NELLY BLY.

OLD FOLKS AT HOME.

ELLEN BAYNE.  
**STEPHEN**  
JEANIE WITH THE LIGHT BROWN HAIR.  
MAGGIE BY MY SIDE.

PIANO

SUSANNA EULALIE NINCY  
**FOSTER**  
WILLIE MY BRAVE.  
COME WITH THY SWEET VOICE

GUJAR

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NEW YORK

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Entered according to Act of Congress in 1843, in the Clerk's Office of the District Court of the South District of N.Y.

HARD TIMES  
COME AGAIN NO MORE.

Poetry and Music by STEPHEN C. FOSTER.

*Moderato.*

The piano introduction consists of two staves in 3/4 time, marked *Moderato*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

While we seek mirth and beauty and music light and gay There are frail forms fainting at the

Let us pause in life's pleasures and count its many tears While we all sup sorrow with the

The piano accompaniment for the first verse is shown in two staves. It begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

door: Though their voices are silent, their pleading looks will say— Oh!

poor: There's a song that will linger for ever in our ears;— Oh!

The piano accompaniment for the second verse continues in two staves, maintaining the same rhythmic and harmonic structure as the first verse.

Hard Times, come a gain no more.

*Chorus.*

Hard Times, come a gain no more. 'Tis the song, the sigh of the weary;—

The piano accompaniment for the chorus is shown in two staves. It features a more active melodic line in the right hand, with chords and eighth notes, while the left hand continues with a steady accompaniment.

Ent'd according to Act of Congress, D 2852 by Firth Pond & Co in the Clerks Office of the District Court of the South'n Dist of N.Y.

Hard Times, Hard Times, come a-gain no more: Many days you have lingered a-

round my cabin door; Oh! Hard Times, come a-gain no more.

*rit.*

3

There's a pale drooping maiden who toils her life away  
 With a worn heart whose better days are o'er:  
 Though her voice would be merry, 'tis sighing all the day—  
 Oh! Hard Times, come again no more.

*Chorus.* 'Tis the song &c

4

'Tis a sigh that is wafted across the troubled wave,  
 'Tis a wail that is heard upon the shore,  
 'Tis a dirge that is murmured around the lowly grave.—  
 Oh! Hard Times, come again no more.

*Chorus.* 'Tis the song &c

Chorus arranged for four voices.

The musical score is arranged for four voices and piano accompaniment. It begins with a piano introduction in the key of B-flat major and 2/4 time. The vocal parts enter with the lyrics: "'Tis the song, the sigh of the wea\_ry; Hard Times, Hard Times, come again no more; Many days you have lingered around my cabin door, Oh! Hard Times, come again no more." The score includes parts for Tenor, I. Soprano, II. Soprano, and Bass. The piano accompaniment features a steady bass line and chords that support the vocal melody. The piece concludes with a final piano flourish.

TENOR.  
'Tis the song, the sigh of the wea\_ry; Hard Times, Hard Times, come again no more; Many

I. SOPRANO.  
'Tis the song, the sigh of the wea\_ry; Hard Times, Hard Times, come again no more; Many

II. SOPRANO.  
'Tis the song, the sigh of the wea\_ry; Hard Times, Hard Times, come again no more; Many

BASS.  
'Tis the song, the sigh of the wea\_ry; Hard Times, Hard Times, come again no more; Many


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


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

8va



# FOSTER'S MELODIES

- 
- |                                      |  |
|--------------------------------------|--|
| 1. Why have my loved ones gone.      | 2. Little Jennie Dow.                  |
| 3. A Penny for your thoughts.        | 4. Lizzie dies to-night.               |
| 5. Jenny's coming o'er the green.    | 6. I will be true to thee.             |
| 7. A dream of my Mother.             | 8. Better times are coming.            |
| 9. Merry little birds are we,        | 10. Was my brother in the battle?      |
| 11. Slumber my Darling:              | 12. The love I bear to thee.           |
| 13. There's no such girl as mine.    | 14. There's plenty of fish in the sea. |
| 15. When this dreadful war is ended. | 16. Oh, why am I so Happy?             |
| 17. For the dear old Flag I die,     | 18. If you've only got a moustache.    |
| 19. My wife is a most knowing woman. | 20. Bury me in the morning, Mother.    |
| 21. Mr. & Mrs. Brown. (Comic Duett.) | 22. Leave me with my Mother,           |
| 23. Wilt thou be true?               | 24. When old friends were here.        |



25 CENTS

NEW-YORK:

Published by HORACE WATERS, No. 481 Broadway.

Boston: O. DITSON & Co., 277 Washington St.

Entered according to Act of Congress in the year 1852, by E. A. DAGGETT, in the Clerk's office of the Dist. Court for the Southern Dist. of New York.

Wares.

Music Store.

43 Cents.

# IF YOU'VE ONLY GOT A MOUSTACHE.

(COMIC SONG.)

Written by GEORGE COOPER.

Composed by STEPHEN C. FOSTER.

CON ESPRIT.

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of three systems. The first system is an instrumental introduction for piano, marked 'CON ESPRIT.', with a treble and bass staff. The second system begins with the vocal line: '1. Oh! all of you poor sin - gle men, Don't'. The piano accompaniment for this system includes a 'Sua loco' section. The third system continues the vocal line: 'ev - er give up in des - pair, For there's al - ways a chance while there's'. The piano accompaniment continues with chords and bass lines.

1. Oh! all of you poor sin - gle men, Don't

ev - er give up in des - pair, For there's al - ways a chance while there's

Entered according to act of Congress in the year 1864, by E. A. Daggelt, in the Clerk's office of the U. S. Dist. Court for the Southern Dist. of N York.

life To cap - ture the hearts of the fair, No

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "life To cap - ture the hearts of the fair, No".

mat - ter what may be your age, You al - ways may cut a fine

The second system continues the vocal line and piano accompaniment. The lyrics are: "mat - ter what may be your age, You al - ways may cut a fine".

dash, You will suit all the girls to a hair If you've

The third system continues the vocal line and piano accompaniment. The lyrics are: "dash, You will suit all the girls to a hair If you've".

on - - ly got a mous - tache, A mous-tache, a mous -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "on - - ly got a mous - tache, A mous-tache, a mous -".

tache, If you've on - - - ly got a mous - tache.

2.

No matter for manners or style,  
 No matter for birth or for fame,  
 All these used to have something to do  
 With young ladies changing their name,  
 There's no reason now to despond,  
 Or go and do any thing rash,  
 For you'll do though you can't raise a cent,  
 If you'll only raise a moustache!  
 A moustache, a moustache,  
 If you'll only raise a moustache.

3.

Your head may be thick as a block,  
 And empty as any foot-ball,  
 Oh! your eyes may be green as the grass  
 Your heart just as hard as a wall.  
 Yet take the advice that I give,  
 You'll soon gain affection and cash,  
 And will be all the rage with the girls,  
 If you'll only get a moustache,  
 A moustache, a moustache,  
 If you'll only get a moustache.

4.

I once was in sorrow and tears  
 Because I was jilted you know,  
 So right down to the river I ran  
 To quickly dispose of my woe,  
 A good friend he gave me advice  
 And timely prevented the splash,  
 Now at home I've a wife and ten heirs,  
 And all through a handsome moustache,  
 A moustache, a moustache,  
 And all through a handsome moustache.

# FOSTER'S MELODIES

NO 26.

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38 CENTS NETT.  
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WRITTEN AND COMPOSED

### BY STEPHEN C. FOSTER

PITTSBURGH,  
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CINCINNATI,  
COLBURN & FIELD.

NEW YORK,

PUBLISHED BY FIRTH, FOND & CO. NO 347, BROADWAY.

ST LOUIS,  
WAKELAM & BUCHO.

*St. C. Foster*



# JEANIE WITH THE LIGHT BROWN HAIR.

Poetry and Music \_\_\_\_\_ by Stephen C. Foster.

*Moderato.*

VOICE

PIANO

The first system of music features a voice line and piano accompaniment. The voice line is mostly rests, indicating the start of the song. The piano accompaniment consists of a treble and bass clef with a melody in the right hand and a bass line in the left hand.

I dream of Jeannie with the light brown hair,

The second system contains the first line of lyrics: "I dream of Jeannie with the light brown hair,". The voice line has a melody with a fermata over the word "hair,". The piano accompaniment features a treble and bass clef with chords in the right hand and a bass line in the left hand.

Borne, like a vapor, on the summer air: I

The third system contains the second line of lyrics: "Borne, like a vapor, on the summer air: I". The voice line continues the melody with a fermata over the word "I". The piano accompaniment continues with chords and a bass line.

see her trip- - ping where the bright streams play,

Hap - py as the dai - - - sies that dance on her way.

Ma - - ny were the wild notes her mer- - ry voice would pour.

Ma - - ny were the blithe birds that war- - bled them o'er: Oh!..... I

*ad lib:*

dream of Jea - nie with the light brown hair,

Float - ing, like a va - - por, on the soft sum - mer air.  
*Ral - - - len - - - tan - - - do.*

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

I long for Jea - - nie with the day - - - dawn smile,  
 I sigh for Jea - - nie, but her light form strayed



Ra - - diant in glad - - ness, warm with win - - ning guile; I  
 Far from the fond hearts round her na - - tive glade; Her

hear her mel - - o - - dies, like joys gone by,  
 smiles have van - - ished and her sweet songs flown,

Sigh - ing round my heart o'er the fond hopes that die: -  
 Flit - ting like the dreams that have cheered us and gone.

Sigh - ing like the night wind and sob - bing like the rain, -  
 Now the nod - - ding wild flowers may with - - er on the shore

*p*

*ad lib:*

Wail - ing for the lost one that comes not a - gain: Oh!..... I  
While her gen - - - tle fin - - - gers will cull them no more: Oh!..... I

long sigh for for Jea - - nie, and my heart bows low,  
sigh for Jea - - nie with the light brown hair,

Ne - - ver more to find her where the bright wa - - ters flow.  
Float - ing, like a va - - - por, on the soft sum - mer air.

*Ral - - - len - - - tan - - - do.*

*sua* ..... *loco*

*tempo.*

*To Miss Eliza T. Denniston.*



MAGGIE BY MY SIDE



SONG

WRITTEN & COMPOSED BY

STEPHEN C. FOSTER.

NEW YORK.

*Published by* FIRTH POND & C<sup>o</sup> *Franklin Sq*

*Pittsburgh, H. KLEBER.*

*25¢ net*

*Cincinnati, DUNTON & THURSTON.*

*Entered according to act of Congress AD 1859 by Firth Pond & Co in the Clerk's Office of the dis<sup>t</sup> Court of the south<sup>d</sup> dist<sup>ct</sup> of N York*  
*June 11*

# MAGGIE BY MY SIDE.

Poetry & Music by S. C. FOSTER.

Moderato.

VOICE.

PIANO.

The first system of music features a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a few notes, including a dotted quarter note and a half note. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp and a common time signature. It begins with a forte dynamic marking (*f*) and features a complex texture with many beamed notes and chords.

The land of my home is flitting, Flitting from my view; A gale in the sails is sitting,

The second system of music continues the vocal line and piano accompaniment. The voice line has a treble clef, a key signature of one sharp, and a common time signature. The piano accompaniment has two staves with a key signature of one sharp and a common time signature. It features a mezzo-forte dynamic marking (*mf*) and includes several measures with a '7' above the notes, indicating a seven-note chord or a specific fingering. The piano part is characterized by dense chordal textures.

Toils the merry crew. Here let my home be, On the waters wide: I

The third system of music concludes the vocal line and piano accompaniment. The voice line has a treble clef, a key signature of one sharp, and a common time signature. The piano accompaniment has two staves with a key signature of one sharp and a common time signature. It features a forte dynamic marking (*f*) and includes a '7' above the notes in the first measure. The piano part continues with dense chordal textures.

roam with a proud heart; Maggie's by my side: My own love, Maggie dear,

*p* *mf*

Poco lento. Tempo.

Sit\_ting by my side Maggie dear, my own love, Sit\_ting by my side.

Ritard.

*f* Tempo.

Storms can ap\_pal me ne\_ver While her brow is clear: Fair wea\_ther lin\_gers ev\_er

The wind howling o'er the bil\_low From the distant lea, The storm raging'round my pil\_low

*mf*

Where her smiles ap-pear.

When sor-row's break-ers

'Round my heart shall hide,

Brings no care to me.

Roll on ye dark waves, O'er the troubled tide:

I

still may I find her

Sit-ting by my side.

My own love, &c.

heed not your an-ger,

Maggie's by my side;

My own love, Maggie dear,

Sit-ting by my side;

Maggie dear, my own love,

Sit-ting by my side.

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a bass line with a '7' chord marking. The second system continues the vocal line and piano accompaniment, with dynamic markings 'p' and 'mf' and tempo markings 'Poco lento' and 'Tempo.'. The third system shows the vocal line and piano accompaniment, with a 'Ritard:' marking. The fourth system shows the piano accompaniment with a 'f Tempo.' marking. The score is in G major and 2/4 time.

MASSA'S IN DE COLD GROUND

As sung by

Christy's Minstrels

WRITTEN & COMPOSED BY

STEPHEN C. FOSTER.

*Just published by the same Author  
FAREWELL MY LILLY DEAR.*

31-600-0

25¢ net.

NEW YORK.

*Published by FIRTH POND & CO. / Franklin St.*

*Baltimore. F.O. BENTEN & CO.*

*Pittsburgh. H. KLEBER.*

*Entered according to act of Congress, 1879, by Firth Pond & Co. in the Clerk's Office of the 1st Court of the South & 1st Court of N.Y.*

MASSA'S IN DE COLD GROUND.

STEPHEN C. FOSTER.



Poco Lento.

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line in the right hand, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Poco Lento'.



The second system of music continues the piano introduction. It features the same two-staff format. The melodic line in the treble staff concludes with a final chord, and the bass staff provides a sustained accompaniment.



Round de meadows am a ring - ing De dark - eyes' mourn - - ful song.

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



While de mocking-bird am sing - - ing, Hap - py as de day am long.

The fourth system contains the second line of the song. It follows the same format as the previous system, with a vocal line and piano accompaniment. The lyrics are written below the vocal staff.

Entered according to Act of Congress A.D. 1852 by Firth Pond & Co in the Clerks Office of the District Court of the South<sup>th</sup> Dis<sup>t</sup> of NY.



Where de i-vy am a creep-ing O'er de gras-sy mound,

Dare old mas-sa am a sleep-ing, Sleeping in de cold, cold ground.

**CHORUS.**

1<sup>st</sup> Voice. Down in de corn-field Hear dat mourn-ful sound:

2<sup>d</sup> Voice.

All de dark-eyes am a weep-ing- Mas-sa's in de cold, cold ground.

Repeat Cho<sup>s</sup>

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

II. Ver:

When de au\_tumn leaves were fall\_ing, When de days were cold, 'Twas

hard to hear old mas\_sa call\_ing, Cayse he was so weak and old.

Now de or\_ange tree am bloom\_ing On de san\_dy shore.

Now de sum\_mer days am com\_ing, Mas\_sa neb\_ber calls no more. CHORUS.

III. Ver:

Mas\_sa made de dark\_eyes love him, Cayse he was so kind,

Now dey sad\_ly weep a\_bove him, Mourningcayse he leave dem be\_hind. I

can\_not work be\_fore to\_mor\_row, Cayse de tear drops flow, I

try to drive a\_way my sor\_row Pick\_in on de old ban\_jo. CHORUS.

MY OLD KENTUCKY HOME, GOOD NIGHT

FOSTER'S PLANTATION MELODIES

NO 20

As Sung by

Christy's Minstrels

NO 18. FAREWELL MY LILLY DEAR.

NO 19. MASSA'S IN THE COLD GROUND.

Written and Composed by

STEPHEN C. FOSTER.

25¢ net.

NEW YORK

Published by FIRTH, POND & CO. Franklin Square,

Pittsburgh,  
H. KLEBER.

Cleveland,  
HOLBROOK & LONG.

St. Louis,  
BALMER & WEBER.

Entered according to Act of Congress in 1879 by Stephen C. Foster in the Clerk's Office of the District Court of the South District of New York.

MY OLD KENTUCKY HOME,  
GOOD-NIGHT!

Words and Music by

STEPHEN C. FOSTER.

POCO ADAGIO.

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

The first system of the song features a vocal line and piano accompaniment. The lyrics are: "The sun shines bright in the". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

The second system of the song features a vocal line and piano accompaniment. The lyrics are: "old Kentucky home, 'Tis summer, the darkies are gay, The". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Entered according to Act of Congress AD 1858 by Firth Pond & Co in the Clerks Office of the District Court of the Southern District of New York.

corn top's ripe and the meadow's in the bloom While the birds make music all the

day. The young folks roll on the lit-tle cabin floor, All

merry, all happy and bright: By'n by Hard Times comes a

knocking at the door, Then my old Kentucky Home, good night!

# CHORUS

**Tenor.**  
Weep no more, my lady, oh! weep no more to-day! We will sing one song For the

**1st Soprano.**

**2d Soprano.**  
Weep no more, my lady, oh! weep no more to-day! We will sing one song For the

**Bass.**

old Kentucky Home, For the old Kentucky Home, far a-way.

old Kentucky Home, For the old Kentucky Home, far a-way.

*AIR.*

Piano introduction for the song, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a series of chords and melodic lines in both hands.

2<sup>d</sup> V. They hunt no more for the possum and the coon On the meadow, the hill and the shore, They  
 sing no more by the glimmer of the moon, On the bench by the old cabin door. The  
 day goes by like a shadow o'er the heart, With sorrow where all was de-light: The  
 time has come when the darkies have to part, Then my old Kentucky Home, good-night! Chorus.

3<sup>d</sup> V. The head must bow and the back will have to bend, Wherever the darkey may go: A  
 few more days, and the trouble all will end In the field where the sugar-canes grow. A  
 few more days for to tote the weary load, No matter 'twill never be light, A  
 few more days till we totter on the road, Then my old Kentucky Home, good-night! Chorus.

Quilcor Eng<sup>l</sup>

# FOSTER'S MELODIES

- |  |  |
|--|--|
| 1. Why have my loved ones gone.        | 2. Little Jenny Dow.                   |
| 3. A Penny for your thoughts.          | 4. Lizzie dies to-night.               |
| 5. Jenny's coming o'er the green.      | 6. I will be true to thee.             |
| 7. A dream of my Mother                | 8. Better times are coming             |
| 9. Merry little Birds are we.          | 10. Was my brother in the battle?      |
| 11. Slumber my Darling.                | 12. The love I bear to thee.           |
| 13. There's no such Girl as mine.      | 14. There's plenty of fish in the sea. |
| 15. When this dreadful war is ended    | 16. Oh, why am I so Happy?             |
| 17. For the dear old Flag I die.       | 18. If you've only got a moustache.    |
| 19. <u>My wife is a knowing woman.</u> | 20.                                    |

2½ EACH.

NEW-YORK:

Published by HORACE WATERS, No. 481 Broadway.

Boston: O. DITSON & Co., 277 Washington St.

Entered according to Act of Congress in the year 1867, by E. J. DADGETT, in the Clerk's Office of the Dist. Court for the Southern Dist. of New York.

Waters.

Mus. Scribbler.

43 CENTS.



# MY WIFE IS A MOST KNOWING WOMAN.

Poetry by GEORGE COOPER.

Music by STEPHEN C. FOSTER.

VIVACE.

1. My wife is a most know - ing

wo - man, She al - ways is find - ing me out, She

*Entered according to act of Congress in the year 1863, by E. A. Daggott, in the Clerk's office of the U. S. Dist. Court for the Southern Dist. of N York.*

nev - er will hear ex - plan - a - tions                      But in - stant - ly puts me to

rout,                      'There's no use to try to de - ceive her,                      If

out with my friends, night or day,                      In the most in - con - ceiv - a - ble

man - ner                      She tells where I've been right a - way,                      She

The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system contains the lyrics: "says that I'm 'mean' and 'in - hu - man' Oh! my wife is a most know - ing". The second system contains the lyrics: "wo - man." followed by a wavy line indicating a vocal flourish. The third system also contains a wavy line indicating a vocal flourish. The piano accompaniment features a steady bass line and a more active treble line.

2.  
 She would have been hung up for witchcraft  
 If she had lived sooner, I know,  
 There's no hiding any thing from her,  
 She knows what I do—where I go ;  
 And if I come in after midnight  
 And say "I have been to the lodge,"  
 Oh, she says while she flies in a fury,  
 "Now don't think to play such a dodge !  
 It's all very fine, but wont do, man,"  
 Oh, my wife is a most knowing woman.

3.  
 Not often I go out to dinner  
 And come home a little "so so,"  
 I try to creep up through the hall-way,  
 As still as a mouse, on tip-toe,  
 She's sure to be waiting up for me  
 And then comes a nice little scene,  
 "What, you tell me you're sober, you wretch you,  
 Now don't think that I am so green !  
 My life is quite worn out with you, man,"  
 Oh, my wife is a most knowing woman !

4.  
 She knows *me* much better than *I do*,  
 Her eyes are like those of a lynx,  
 Though how she discovers my secrets  
 Is a riddle would puzzle a sphynx,  
 On fair days, when we go out walking,  
 If ladies look at me askance,  
 In the most harmless way, I assure you,  
 My wife gives me, oh ! such a glance,  
 And says "all these insults you'll rue, man,"  
 Oh, my wife is a most knowing woman.

5.  
 Yes, I must give all of my friends up  
 If I would live happy and quiet ;  
 One might as well be 'neath a tombstone  
 As live in confusion and riot.  
 'This life we all know is a short one,  
 While *some* tongues are long, heaven knows,  
 And a miserable life is a husbands,  
 Who numbers his wife with his foes,  
 I'll stay at home now like a true man,  
 For my wife is a most knowing woman.

**FOSTERS**

**ETHIOPIAN MELODIES**

№ 1. NELLY WAS A LADY. 25¢ nett.

№ 2 MY BRUDDER GUM.

AS SUNG BY THE

**Christy Minstrels.**

*Written & composed by*

**S. C. FOSTER.**

AUTHOR OF

*UNKLE NED. OH! SUSANNA &c*

*№ 3 DOLCY JONES. 25¢ nett.*

*NELLY BLY 25¢ nett.*

NEW YORK.

*Published by* FIRTH, POND & CO., 171 Franklin St.

*Entered according to Act of Congress in 1879 by Firth, Pond & Co. in the Clerk's Office of the District of the Southern District of New York.*

N E L L Y B L Y

Words and Music by S. C. FOSTER.

MODERATO.

*p*

Nelly Bly! Nelly Bly! bring de broom a-long, We'll

sweep de kitchen clean, my dear, and hab a little song. Poke de wood, my lady lub, And

make de fire burn, And while I take de banjo down, Just gib de mush a turn.

The musical score is written in common time (C) and begins with a piano introduction marked 'MODERATO.' and 'p'. It consists of three vocal lines with piano accompaniment. The lyrics are written in a dialect style. The piano accompaniment features a steady bass line and chords that support the melody.

1<sup>st</sup> Soprano.

2<sup>d</sup> Soprano.

Heigh! Nelly Ho! Nelly, listen lub to me, I'll sing for you play for you, a

dulcem me-lo-dy. *p* Heigh! Nelly, Ho! Nelly, listen lub to me, I'll

*p*

sing for you, play for you a dulcem me-lo-dy.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line.

2<sup>d</sup> Verse. Nelly Bly hab a voice like de turtle-dove, I  
 hears it in de meadow and I hears it in de grove Nelly Bly hab a heart  
 warm as cup ob tea, And bigger dan de sweet potato down in Tennessee. Chorus.

3<sup>d</sup> Verse. Nelly Bly shuts her eye when she goes to sleep,  
 When she wakens up again her eye-balls gin to peep De way she walks, she lifts her foot, and  
 den she brings it down, And when it lights der's music dah in dat part ob de town. Chorus.

4<sup>th</sup> Verse. Nelly Bly! Nelly Bly! nebber, nebber sigh,  
 Nebber bring de tear drop to de corner ob your eye, For de pie is made ob punkins and de  
 mush is made ob corn, And der's corn and punkins plenty lub a lyin in de barn. Chorus.

Quidor Eng<sup>vr</sup>

**FOSTERS**

**ETHIOPIAN MELODIES**

NO. 1. NELLY WAS A LADY. 25¢ nett.

AS SUNG BY THE

**Christy Minstrels.**

*Written & Composed by*

**S. C. FOSTER.**

AUTHOR OF

*UNKLE NED. OH! SUSANNA &c*

NEW YORK.

*Published by* FIRTH, POND & CO. *No. 1 Franklin Sq.*

*Entered according to Act of Congress in 1869 by Firth, Pond & Co. in the Clerk's Office of the Dist. Court of the South Dist. of N. York.*



N E L L Y W A S A L A D Y .

Written and Composed by  
Stephen C. Foster.

VOICE.

ADAGIO.

PIANO

FORTE.

The first system of the musical score features a voice line at the top and a piano accompaniment below. The voice line is a single staff with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a whole rest. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The tempo is marked 'ADAGIO'. The piano part begins with a series of eighth and sixteenth notes in the right hand, while the left hand plays a steady eighth-note accompaniment.

Down on de Mis-sis-sip-pi float-ing, Long time I trabble on de way,

The second system continues the musical score. The voice line has a treble clef and contains the lyrics 'Down on de Mis-sis-sip-pi float-ing, Long time I trabble on de way,'. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

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

The third system concludes the musical score. The voice line has a treble clef and contains the lyrics 'All night de cot-ton-wood a to-ting, Sing for my true-lub all de day.' The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

CHORUS

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

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

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

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

REPEAT CHORUS.

dark Vir - gin - ny bride.

dark Vir - gin - ny bride.

dark Vir - gin - ny bride.

dark Vir - gin - ny bride.

REPEAT CHORUS.

2<sup>d</sup> VERSE.



Now I'm un-hap-py and I'm weeping, Can't tote de cot-ton-wood no more;



Last night, while Nel-ly was a sleeping, Death came a knock-in at de door. CHORUS.

3<sup>d</sup> VERSE.



When I saw my Nel-ly in de morning, Smile till she open'd up her eyes,



Seem'd like de light ob day a dawning, Jist 'fore de sun be-gin to rise. CHORUS.

4<sup>th</sup> VERSE.



Close by de mar-gin ob de wa-ter, Whar de lone weeping wil-low grows,



Dar lib'd Vir-gin-ny's lub-ly daughter; Dar she in death may find re-pose. CHORUS.

5<sup>th</sup> VERSE.



Down in de meadow mong de clober, Walk wid my Nel-ly by my side;



Now all dem hap-py days am o-ber, Fare-well my dark Vir-gin-ny bride. CHORUS.



**Nothing but a plain  
old Soldier**

**Patriotic Ballad**

Written & Composed by

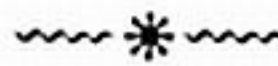
**STEPHEN C. FOSTER.**

NEW YORK

Published by JOHN J. DALY 419 Grand St.

Entered according to Act of Congress in 1862 by John J. Daly in the Clerk's Office of the District Court of the Southern District of New York.

# I'M NOTHING BUT A PLAIN OLD SOLDIER



Poetry and Music by

STEPHEN C. FOSTER.

MODERATO.

2. The friends I loved the best have de-parted,      The days of my ear-ly joys have

1. I'm nothing but a plain old soldier,      An old re-vo-lu-tion-ary

gone,      And the voi-ces once dear And fa-miliar to my ear,      Have

sol-dier,      But I've handled a gun Where noble deeds were done, For the

fa-ded from the scenes of the earth one by one      The

name of my com-man-der was George Washington.      My

tomb and the battle have laid them low, And they roam no more where the  
home and my country to me were dear, And I fought for both when the  
bright streams flow, I'm long-ing to join them and soon must go, For I'm  
foe came near, But now I will meet with a slight or sneer, For I'm  
nothing but a plain old sol - dier. Nothing but a plain old  
nothing but a plain old sol - - dier. Nothing but a plain old  
sol - dier, An old revo - lution - ary soldier, But I've  
sol - dier, An old revo - lution - ary soldier, But I've

*ad lib.*

*Tempo.*

The image shows a musical score for the song "Nothing But a Plain Old Soldier". It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are printed below the vocal line. The score is in a key with one flat (B-flat) and a common time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. There are some dynamic markings like "ad lib." and "Tempo." and a repeat sign in the piano part.

handled a gun Where no - ble deeds were done, For the

handled a gun Where no - ble deeds were done, For the

name of my com - man - der was George Washington.

name of my com - man - der was George Washington.

3

Again the battle song is resounding,  
 And who'll bring the trouble to an end?  
 The Union will pout, and Secession ever shout,  
 But none can tell us now which will yield or bend.  
 You've had many Generals from over the land,  
 You've tried one by one and you're still at a stand,  
 But when I took the field we had one in command,  
 Yet I'm nothing but a plain old soldier.

CHORUS. Nothing but a plain &c.

Quidor, Engraver.

MUSIC OF THE

ORIGINAL

# CHRISTY

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THE  
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. 5. I WISH I WAS IN OLD VIRGINNY.....	25.	. 6. POOR DINAH OR WHO STOLE THE TURKEY.	
. 7. DARKIES OUR MASTERS GONE TO TOWN.....	25.	. 8. OH! SUSANNA.....	25.
. 9. STOP THAT KNOCKING.....	25.	. 10. GIVE ME THE GAL WITH THE BLUE DRESS ON.....	25.
. 11. WELL HAVE A LITTLE DANCE TO-NIGHT.....	25.	. 12. UNCLE GABRIEL, THE NEGRO GENERAL.....	25.
. 13. CYNTHIA SUE.....	25.	. 14. OH! MR COON.....	25.
. 15. LUCY NEAL.....	25.	. 16. PICAYUNE BUTLER.....	25.
. 17. O, CARRY ME BACK TO OLD VIRGINNY.....	25.		

NEW YORK.

Published by C. HOLT J<sup>r</sup> 156 Fulton St.

BOSTON: OLIVER DITSON.



# OH! SUSANNA.

Sung by  
G. N. CHRISTY,

of the  
CHRISTY MINSTRELS.

ALLEGRO.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The melody starts on a G4 note, moving through A4, B4, and C5. The bass line consists of chords: G2-B2-D2, A2-C2-E2, B1-D2-F#2, and G2-B2-D2. Dynamics include piano (p) and forte (f).

I came from Al - a - ba - ma wid my

The first line of the song continues the piano accompaniment. The vocal line begins with the lyrics "I came from Al - a - ba - ma wid my". The piano accompaniment features a steady eighth-note bass line.

ban - jo on my knee, I'm g'wan to Lou - si - a - na My

The second line of the song continues the piano accompaniment. The vocal line includes the lyrics "ban - jo on my knee, I'm g'wan to Lou - si - a - na My". The piano accompaniment maintains the eighth-note bass line.

true love for to see, It rained all night the day I left, The

The third line of the song continues the piano accompaniment. The vocal line includes the lyrics "true love for to see, It rained all night the day I left, The". The piano accompaniment maintains the eighth-note bass line.

weather it was dry, The sun so hot I

froze to death; Sus - an - na, dont you cry.

**CHORUS.**

1st Voice. Oh! Sus - - - an - na, Oh! dont you cry for me, I've

2nd Voice. Oh! Sus - - - an - na, Oh! dont you cry for me, I've

TENOR Oh! Sus - - - an - na, Oh! dont you cry for me, I've

BASS Oh! Sus - - - an - na Oh! dont you cry for me, I've

PIANO FORTÉ

come from Al - - a - - ba ma, wid my ban-jo on my knee.

come from Al - - a - - ba ma, wid my ban-jo on my knee.

come from Al - - a - - ba ma, wid my ban-jo on my knee.

come from Al - - a - - ba ma, wid my ban-jo on my knee.

2

I jumped aboard de telegraph,  
 And trabbelled down de riber,  
 De Lectrie fluid magnified,  
 And killed five hundred Nigger  
 De bullgine bust, de horse run off,  
 I realy thought I'd die;  
 I shut my eyes to hold my breath,  
 Susanna, dont you ery.  
 Oh! Susanna- etc.

3

I had a dream de odder night  
 When ebery ting was still;  
 I thought I saw Susanna,  
 A coming down de hill.  
 The buckwheat cake war in her mouth,  
 The tear was in her eye,  
 Says I'm coming from de South,  
 Susanna, dont you cry.  
 Oh! Susanna- etc.

4

I scon will be in New Orleans,  
 And den I'll look all round,  
 And when I find Susanna,  
 I'll fall upon the ground.  
 But if I do not find her,  
 Dis darkie I surely die,  
 And when I'm dead and buried,  
 Susanna, dont you cry.  
 Oh! Susanna- etc.

Foster's Melodies

№49.

OLD BLACK

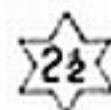
JOE

SONG

*Written and Composed by*

STEPHEN C. FOSTER.

*Author of*  
FAIRY BELLE, GLENDY BURK & C.



NEW YORK

Published by FIRTH, POND & CO. 547 Broadway.

*Boston.*  
O. DITSON & CO.

*Chicago.*  
C. Y. FONDA.

*Pittsburgh.*  
H. KLEBER & BRO

Entered according to Act of Congress A.D. 1860 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.

# OLD BLACK JOE.

*Poco Adagio*

WRITTEN AND COMPOSED BY S.C.FOSTER.

PIANO.

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

Gone are the days when my heart was young and gay, Gone are my friends from the

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Gone are the days when my heart was young and gay, Gone are my friends from the"

cot-ton fields a-way, Gone from the earth to a bet-ter land I know, I

The second system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "cot-ton fields a-way, Gone from the earth to a bet-ter land I know, I"

hear their gen-tle voi-ces call-ing "Old Black Joe."

The third system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "hear their gen-tle voi-ces call-ing "Old Black Joe.""

5011

Ent'd according to Act of Congress, 1860 by FIRTH, POND & CO in the Clerk's Office of the District Court for the Southern Dist of N.Y.

CHORUS.

I'm com · ing, I'm com · ing, for my head is bending low: I

I'm com · ing, I'm com · ing, for my head is bending low: I

The first system of the chorus consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "I'm com · ing, I'm com · ing, for my head is bending low: I".

hear those gen · · tle voi · · ces call · · ing, "Old Black Joe."

hear those gen · · tle voi · · ces call · · ing, "Old Black Joe."

The second system of the chorus continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "hear those gen · · tle voi · · ces call · · ing, 'Old Black Joe.'".

II. VERSE. Why do I weep when my heart should feel no pain  
 III. VERSE. Where are the hearts once so happy and so free? The

Why do I sigh that my friends come not a gain,  
 chil . . dren so dear that I held up . on my knee,

Griev . ing for forms Now de . par . ted long a . go? I  
 Gone to the shore where my soul has longed to go. I

hear their gen . tle voi . ces call . ing "Old Black Joe."  
 hear their gen . tle voi . ces call . ing "Old Black Joe."

FOSTERS AMERICAN MELODIES

№ 31

OLD DOG TRAY

SUNG BY

Christy's Minstrels

Written & Composed by

STEPHEN C. FOSTER.

№ 18. FAREWELL MY LILLY DEAR. № 19. MASSA'S IN DE COLD GROUND.  
№ 20. MY OLD KENTUCKY HOME, COOD NIGHT.

25 Cts. nett.

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Published by FIRTH, POND & CO. Franklin Square.

Pittsburgh, H. KLEBER. Cincinnati, COLBURN & FIELD. WAKELAM & UCHO St. Louis

New Orleans, P. P. WERLEIN.



# OLD DOG TRAY

Poetry and Music by

Sung by CHRISTY'S Minstrels.

S. C. FOSTER.

*Andante, con Espressione.*

The musical score is written in G major (one sharp) and common time. It begins with a piano introduction consisting of two systems of grand staff notation. The first system is marked *Andante, con Espressione.* The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody is introduced in the second system, starting with the lyrics: "The morn of life is past, And evening comes at last; It brings me a dream of a once happy day, Of merry forms I've seen Up- on the village green, Sporting with my old dog Tray." The piano accompaniment continues throughout, providing harmonic support for the vocal line. The score concludes with a final cadence in the piano part.

Entered according to Act of Congress AD 1858 by Firth Pond & Co in the Clerks office of the District Court of the Southern Dis. of New York

CHORUS.

Old dog Tray's ever faith - ful, Grief cannot drive him a-way, He's  
gentle, he is kind; I'll never, never find A better friend than old dog Tray.

3<sup>d</sup> Verse. When thoughts re-call the past His

The forms I call'd my own Have  
eyes are on me cast; I know that he feels what my breaking heart would say; Al-

vanished one by one, The lov'd ones, the dear ones have all passed a-way, Their

though he cannot speak I'll vainly, vainly seek A better friend than old dog Tray.

happy smiles have flown, Their gentle voices gone; I've nothing left but old dog Tray.

Old dog Tray's ever faith - - ful, Grief cannot drive him a-way; He's

gentle, he is kind; I'll never, never find A better friend than old dog Tray.

Quidor Eng<sup>l</sup>

OLD FOLKS AT HOME

ETHIOPIAN MELODY

As Sung by

Christy's Minstrels

WRITTEN AND COMPOSED BY

F. P. CHRISTY.

*Wells' press*

*25¢ nett.*

NEW YORK *Published by* FIRTH, POND & CO. *Franklin Sq.*  
PITTSBURG. H. KLEBER.

*Entered according to act of Congress in 1851 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of N.Y.*

O L D F O L K S A T H O M E

Words and Music by E. P. CHRISTY.

MODERATO.

Way down upon de Swanee ribber, Far, far a--way,  
Dere's wha my heart is turning ebber, Dere's wha de old folks stay.

The musical score is written in G major and 2/4 time. It begins with a piano introduction marked 'MODERATO.' The piano part consists of two staves: the right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and single notes. The vocal line is written on a single staff with lyrics underneath. The lyrics are: 'Way down upon de Swanee ribber, Far, far a--way, Dere's wha my heart is turning ebber, Dere's wha de old folks stay.' The piano accompaniment continues throughout the vocal lines, providing a steady accompaniment.

Entered according to Act of Congress AD 1851 by Firth Pond & Co in the Clerks Office of the District Court of the South<sup>2</sup> Dist of N.Y.

All up and down de whole cre\_ation, Sad---ly I roam,

Still longing for de old plan\_tation, And for de old folks at home.

**CHORUS.**

All de world am sad and dreary, Eb\_ry where I roam,

Oh! darkeys how my heart grows weary, Far from de old folks at home.

2<sup>d</sup> VERSE.

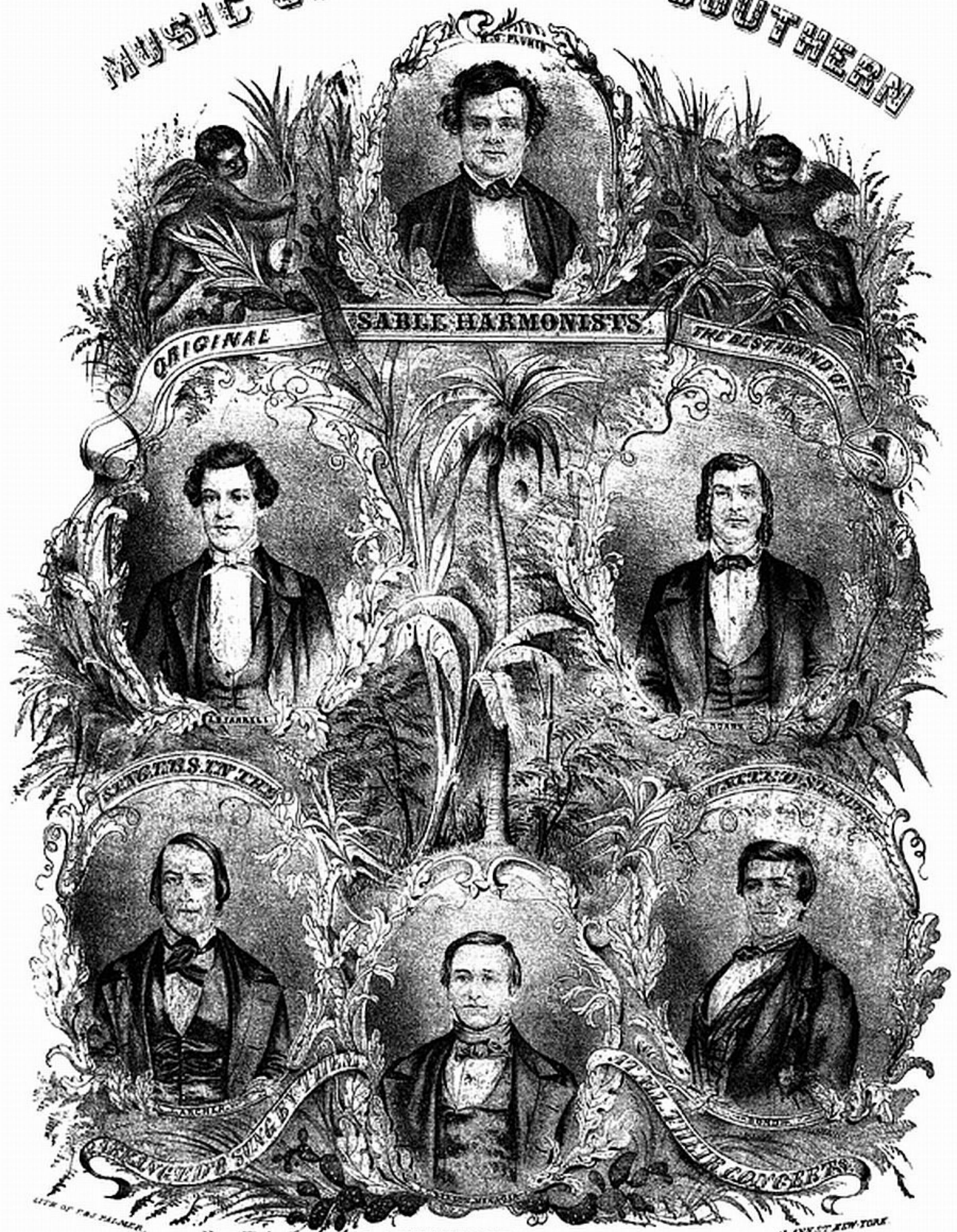
All round de little farm I wandered When I was young,  
 Den many happy days I squandered, Maey de songs I sung.  
 When I was playing wid my brudder Hap - - - py was I - - -  
 Oh! take me to my kind old mudder, Dere let me live and die. CHORUS.

3<sup>d</sup> VERSE.

One lit\_tle hut a\_mong de bushes, One dat I love,  
 Still sad\_ly to my mem'ry rushes, No matter where I rove  
 When will I see de bees a humming All round de comb?  
 When will I hear de banjo tumming Down in my good old home? CHORUS.

Quidor Eng<sup>l</sup>

# MUSIC OF THE GREAT SOUTHERN



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 No. 12 Mary Blanc

No. 14 Dandy Jim  
 No. 15 Lucy Long.  
 No. 16 O'Sally White



# OLD UNCLE NED.

Written & Composed

Of the

For W<sup>m</sup> R. ...

Sable Harmonists.

BY S.C. FOSTER OF CINCINNATI.

PIANO.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a common time signature. The melody in the upper staff starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, C3, B2, A2, G2, and a quarter rest. The system ends with a double bar line.

The second system of the piano introduction continues the two-staff format. The melody in the upper staff continues with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The bass line continues with a quarter note G2, followed by eighth notes A2, B2, C3, B2, A2, G2, and a quarter rest. The system ends with a double bar line.

Dere was an old nig\_ga dey calld him Uncle Ned Hes dead long a\_\_go long a -

The third system contains the first line of lyrics. The vocal line is on a single treble staff with a key signature of one sharp and a common time signature. The lyrics are: "Dere was an old nig\_ga dey calld him Uncle Ned Hes dead long a\_\_go long a -". The piano accompaniment consists of two staves (treble and bass clef) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the upper staff and a bass line in the lower staff. The system ends with a double bar line.

\_go He had no wool on de top ob de head De place wha de wool ought to

The fourth system contains the second line of lyrics. The vocal line continues with the lyrics: "\_go He had no wool on de top ob de head De place wha de wool ought to". The piano accompaniment continues with the same eighth-note accompaniment and bass line. The system ends with a double bar line.

Entered according to Act of Congress AD 1818 by W.E. Millet in the Clerks Office of the Dis<sup>l</sup> Court of the South<sup>h</sup> Dis<sup>l</sup> of N Y



The image shows a musical score for a song. It consists of five systems of music. The first three systems are vocal staves, each with a treble clef and a key signature of one sharp (F#). Each system contains the lyrics: "No more hard wor for poor old Ned Hes gone wha de good nig - gas go." The fourth system is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. The fifth system is another piano accompaniment with a grand staff and a key signature of one sharp. The music is written in a simple, folk-like style.

His fingers were long like de cane in de brake

He had no eyes for to see

He had no teeffe to eat de oae cake

Se he had to luf dat oae cake he.

Den lay down &c.

On a cold frosty morning poor Uncle Ned died

Masters tears down his cheeks ran like rain

Case he knew when poor Ned was under de ground

Hed neber see his like again

Den lay down &c.

**OPEN THY LATTICE LOVE**  
 Composed for and dedicated  
 TO  
**MISS SUSAN E. PENTLAND**  
 OF PITTSBURGH.  
 BY  
**L. C. FOSTER.**  
 Lines from the New Mirror.

*Philadelphia George Willig 171 Chesnut S.<sup>e</sup>*

*Allegretto.*

**PIANO.**

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a series of chords and eighth notes. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. The piece concludes with a double bar line.

The first vocal line is a single staff in treble clef with a key signature of one sharp and a 6/8 time signature. It contains the first line of lyrics.

Open thy lattice love Listen to me! The cool balmy breeze is a - broad on the sea! The

*delicatamente.*

The piano accompaniment for the first line of lyrics consists of two staves. The right hand has a treble clef and plays a melody of eighth notes. The left hand has a bass clef and plays a steady eighth-note accompaniment.

The second vocal line is a single staff in treble clef with a key signature of one sharp and a 6/8 time signature. It contains the second line of lyrics.

moon like a queen, roams her realms of blue, And the stars keep their vi - gils in

The piano accompaniment for the second line of lyrics consists of two staves. The right hand has a treble clef and plays a melody of eighth notes. The left hand has a bass clef and plays a steady eighth-note accompaniment.

ral - - - - len - - - - tan - - - -

Entered according to Act of Congress by G. Willig in the Year 1844 at the Clerk's Office in and for the Eastern District of Penn<sup>a</sup>.

heaven for you Ere morn's gushing light tips the hills with its ray, A way o'er the waters a

way and a way! Then open thy lattice, love listen to me! While the moon's in the sky and the

breeze on the sea!

Open thy lattice, love listen to me!  
 In the voyage of life, love our pilot will be!  
 He will sit at the helm wherever we rove,  
 And steer by the load-star he kindled above  
 His shell for a shallop will cut the bright spray,  
 Or skim like a bird o'er the waters away;  
 Then open thy lattice &c.



NEW ETHIOPIAN MELODY  
— WORDS AND MUSIC BY —  
**S. C. Foster.**

*Author of "NELLY WAS A LADY," "NELLY BLY," ETC.*

*25 Cts. nett.*

NEW YORK

*Published by* FIRTH, POND & CO, *Franklin Square.*

*New Orleans, WM. T. MAYO.*

Entered according to Act of Congress 20 111 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.

# R I N G, R I N G D E B A N J O!

Words and Music by

STEPHEN C FOSTER.

MODERATO.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat) and the time signature is 2/4.

Oh! nebber count de bubbles while der's wa-ter in de spring: De

De time is nebber dreary If de darkey neb-her groans; De

The piano accompaniment for the first vocal line features a simple harmonic structure with chords and single notes in both hands, supporting the vocal melody.

darkey hab no troubles while he's got dis song to sing. De

la-dies neb-her wea-ry Wid de rat-tle ob de bones: Den

The piano accompaniment for the second vocal line continues the harmonic support with similar chordal and melodic patterns in both hands.

1070

Entered according to Act of Congress AD 1851 by Firth Pond & Co in the Clerks Office of the Dis<sup>t</sup>. Court of the South<sup>th</sup> Dis<sup>t</sup> of New York.

beau - ties ob ere - a - tion Will neb ber lose der charm While I  
 come a - gain Su - san - na By de gas - light ob de moon; We'll

roam de old plan - ta - tion Wid my true lub on my arm.  
 tum de old Pi - - ano When de banjo's out ob tune.

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

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





3

Once I was so lucky,  
 My massa set me free,  
 I went to old Kentucky  
 To see what I could see:  
 I could not go no farder,  
 I turn to massa's door,  
 I lub him all de harder,  
 I'll go away no more.  
 Ring, ring de banjo! &c.

4

Early in de morning  
 Oh a lubly summer day,  
 My massa send me warning  
 He'd like to hear me play.  
 On de banjo tapping,  
 I come wid dulcem strain;  
 Massa fall a napping —  
 He'll nehber wake again.  
 Ring, ring de banjo! &c.

5

My lub, I'll hab to leabe you  
 While de ribber's running high:  
 But I nehber can deceihe you —  
 So dont you wipe your eye.  
 I's guine to make some money;  
 But I'll come anodder day —  
 I'll come again my honey,  
 If I hab to work my way.  
 Ring, ring de hanjo! &c.

Quidor Eng<sup>l</sup>

FOSTER'S MELODIES  
No. 29



BY

S. C. FOSTER.

*Author of*

MAGGIE BY MY SIDE WILLIE WE HAVE MISSED YOU & C.

New York

Published by Firth, Pond & Co. 547 Broadway.



*Pittsburgh.*  
H. KLEBER.

*Cincinnati.*  
W. F. COLBURN.

*St. Louis.*  
W. WAKEHAM.

*New Orleans.*  
P. P. WERLEIN.

*Entered according to Act of Congress, 1855, by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of NY*

# SOME FOLKS.

Written and Composed by S.C. FOSTER.

*Moderato.*

Some folks like to sigh, Some folks do, some folks do;

Some folks long to die, — But that's not me nor you.

3360

Ent'd according to Act of Congress D 1855 by Firth Pond & C<sup>o</sup> in the Clerks Office of the Dist Court of the South'n Dist of N.Y.

CHORUS.

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

*f*  
*vivace.*

The first system of the chorus features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The piano part begins with a forte dynamic and a vivace tempo marking. The vocal line starts with a quarter note on G4, followed by a dotted quarter note on A4, and continues with eighth and quarter notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note on G4, then a dotted quarter note on A4, and continues with eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system consists of piano accompaniment. The vocal line is silent, indicated by a whole rest. The piano part continues with a rhythmic pattern of eighth and quarter notes in both hands, maintaining the harmonic structure.

The fourth system also consists of piano accompaniment. The vocal line is silent, indicated by a whole rest. The piano part concludes the section with a final cadence, featuring a whole note chord in the right hand and a half note chord in the left hand.

## 2

Some folks fear to smile,

Some folks do, some folks do;

Others laugh through guile, —

But that's not me nor you.

Long live the merry merry heart

That laughs by night and day,

Like the Queen of Mirth, —

No matter what some folks say.

## 3

Some folks fret and scold,

Some folks do, some folks do;

They'll soon be dead and cold, —

But that's not me nor you.

Long live, &c

## 4

Some folks get grey hairs,

Some folks do, some folks do;

Brooding o'er their cares, —

But that's not me nor you.

Long live, &c

## 5

Some folks toil and save,

Some folks do, some folks do;

To buy themselves a grave, —

But that's not me nor you.

Long live, &c

THE

# SONG

OF ALL

# SONGS

COMPOSED BY

Stephen C. Foster.

BROOKLYN:

Published by D. S. HOLMES, 67 Fourth Street.

Entered according to act of Congress A. D. 1865, by D. S. HOLMES, in the Clerk's Office of the Dist. Court of the United States for the Southern Dist. of New York.

Entered according to act of Congress A. D. 1866, by D. S. HOLMES, in the Clerk's Office of the U. S. Dist. Court for the Southern Dist. of New York.

WARREN,

Stereotyper,

43 Centre, N. Y.

# THE SONG OF ALL SONGS.

Composed by STEPHEN C. FOSTER.

*Moderato.*  
*Sua*

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

As you've walked through the town on a fine sum - mer's day, The

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

sub - ject I've got, you have seen, I dare say; Up - on fen - ces and rail - ings, where

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

ev - er you go, You'll see the pen - ny bal - lads stick - ing up, in a row; The

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

ti - tles to read you may stand for a while, And some are so odd, they will

cause you to snile; I no - ted them down as I read them a - long, And I've

put them to - geth - er to make up my song.

**CHORUS.**

Old songs! New songs! Ev - 'ry kind of song, I no - ted them down as I



read them a-long.

2.

There was "Abraham's Daughter" "Going out upon a spree,"  
 With "Old Uncle Snow" "In the Cottage by the sea;"  
 "If your foot is pretty, show it" "At Lanigan's Ball;"  
 And "Why did she leave him" "On the raging Canawl?"  
 There was "Bonnie Annie" with "A jockey hat and feather;"  
 "I don't think much of you" "We were boys and girls together."  
 "Do they think of me at home?" "I'll be free and easy still;"  
 "Give us now a good Commander" with "The Sword of Bunker Hill."

*Chorus.*—Old songs, etc.

3.

"When this Cruel War is over," "No Irish need apply,"  
 "For, every thing is lovely, and the Goose hangs high;"  
 "The Young Gal from New Jersey," "Oh, wilt thou be my bride?"  
 And "Oft in the Stilly Night" "We'll all take a ride."  
 "Let me kiss him for his Mother," "He's a Gay Young Gambolier;"  
 "I'm going to fight mit Sigel" and "De bully Lager-bier."  
 "Hunkey Boy is Yankee Doodle" "When the Cannons loudly roar,"  
 "We are coming, Father Abraham, six hundred thousand more!"

*Chorus.*—Old songs, etc.

4.

"In the days when I was hard up" with "My Mary Ann,"  
 "My Johnny was a Shoemaker," or "Any other Man!"  
 "The Captain with his whiskers" and "Annie of the Vale,"  
 Along with "Old Bob Ridley" "A riding on a rail!"  
 "Rock me to sleep, Mother," "Going round the Horn;"  
 "I'm not myself at all," "I'm a Bachelor forlorn."  
 "Mother, is the Battle over?" "What are the men about?"  
 "How are you, Horace Greeley," "Does your Mother know you're out?"

*Chorus.*—Old songs, etc.

5.

"We won't go home till morning," with "The Bold Privateer,"  
 "Annie Lisle" and "Zouave Johnny" "Riding in a Railroad Kerr;"  
 "We are coming, Sister Mary," with "The Folks that put on airs."  
 "We are marching along" with "The Four-and-Thirty Stars;"  
 "On the other side of Jordan" "Don't fly your Kite too high!"  
 "Jenny's coming o'er the Green," to "Root Hog or die!"  
 "Our Union's Starry Banner," "The Flag of Washington,"  
 Shall float victorious o'er the land from Maine to Oregon!

*Chorus.*—Old songs, etc.

FOSTER'S MELODIES  
No. 56.

# What's what's the matter.

Dan Bryant's  
Celebrated Song.

AS SUNG BY HIM WITH GREAT SUCCESS.

WRITTEN AND COMPOSED BY

## STEPHEN C. FOSTER.

*Author of*  
OUR WILLIE DEAR IS DYING. MOLLY DEAR GOOD NIGHT. & C. & C.

22

NEW YORK

*Published by* FIRTH, SON & CO 563 Broadway.

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C. Y. FONDA.

*Syracuse.*  
T. HOUGH.

*Milwaukee.*  
M. N. HEMPSTED

*Pittsburgh.*  
H. KLEBER & BRO.

Entered according to Act of Congress in 1882 by Firth, Son & Co. in the Clerk's Office of the District Court of the Southern District of N. Y.

# “THAT’S WHAT’S THE MATTER”



Words and Music  
by  
STEPHEN C. FOSTER.

MODERATO.

I. We live in hard and stirring times, Too sad for mirth, too rough for rhymes; For  
II. Oh! yes, we thought our neighbors true, In - dulg'd them as their mothers do; They

songs of peace have lost their chimes, And that's what's the mat - ter! The  
storm'd our bright Red, White and Blue, And that's what's the mat - ter! We'll

men we held as brothers true, Have turn'd in - to a reb - el crew; So  
 ne - ver give up what we gain, For now we know we must main - tain Our

now we have to put them thro', And that's what's the mat - ter!  
 Laws and Rights with might and main; And that's what's the mat - ter!

**CHORUS.**

That's what's the mat - ter, The reb - els have to scat - ter; We'll

make them flee, By land and sea, And that's what's the mat - ter!



**3**

The rebels thought we would divide,  
And Democrats would take their side;  
They then would let the Union slide,  
    And that's what's the matter!  
But, when the war had once begun,  
All party feeling soon was gone;  
We join'd as brothers, ev'ry one!  
    And that's what's the matter!

**CHO'S.**

**4**

The Merrimac, with heavy sway,  
Had made our Fleet an easy prey—  
The Monitor got in the way,  
    And that's what's the matter!  
So health to Captain Ericsson,  
I cannot tell all he has done,  
I'd never stop when once begun,  
    And that's what's the matter!

**CHO'S.**

**5**

We've heard of Gen'ral Beauregard,  
And thought he'd fight us long and hard;  
But he has play'd out his last card,  
    And that's what's the matter!  
So what's the use to fret and pout,  
We soon will hear the people shout,  
Secession dodge is all play'd out!  
    And that's what's the matter!

**CHO'S.**

Eng'd at Clayton's.

# FOSTER'S MELODIES

1. Why have my loved ones gone.
2. Little Jenny Dow.
3. A Penny for your thoughts.
4. Lizzie dies to-night.
5. Jenny's coming o'er the green.
6. I will be true to thee.
7. A dream of my Mother
8. Better times are coming
9. Merry little Birds are we.
10. Was my brother in the battle?
11. Slumber my Darling.
12. The love I bear to thee.
13. There's no such Girl as mine.
14. There's plenty of fish in the sea.
15. When this dreadful war is ended
16. Oh, why am I so Happy?
17. For the dear old Flag I die.
18. If you've only got a moustache.
19. My wife is a knowing woman.
- 20.

NEW-YORK:

Published by HORACE WATERS, No. 481 Broadway.

Boston: O. DITSON & Co., 277 Washington St.

Entered according to Act of Congress in the year 1852, by F. J. DAGGETT

in the Clerk's Office of the Dist. Court for the Southern Dist. of New York.

# THERE ARE PLENTY OF FISH IN THE SEA.

Written by GEORGE COOPER.

Composed by STEPHEN C. FOSTER.

VIVACE.

A la - dy tossed her curls At all who came to  
woo ; She laughed to scorn the vows, From

The musical score is written for piano and voice. It consists of four systems of music. The first system is an instrumental introduction in G major, 2/4 time, marked 'VIVACE'. The second system continues the instrumental introduction. The third system begins with the vocal line: 'A la - dy tossed her curls At all who came to'. The piano accompaniment consists of chords. The fourth system continues the vocal line: 'woo ; She laughed to scorn the vows, From'. The piano accompaniment continues with chords.

Entered according to act of Congress in A. D. 1863, by E. A. DAGUETT, in the Clerk's office of the U. S. District Court for the Southern District of New York.

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

sang; And cared all day for naught, There are

plen - ty of fish in the sea, As good as ev - er were

caught, There are plen - ty of fish in the



sea, As good as ev - er were caught.

2.

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

3.

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

# "THERE'S A GOOD TIME COMING"

SONG

Lines from the

London Daily News.

Composed for & Respectfully dedicated

TO

MISS MARY D. KETTLER,

OF PITTSBURGH, BY

S. C. FOSTER.

*Cincinnati.* PETERS & FIELD—PETERS & WEBSTER *Louisville.*

*New York.* FIRTH, HALL & POND, 239 Broadway.

VOICE.

MODERATO.

*Pia e scherzando.*

Entered according to Act of Congress, in the year 1846, by W.C. Peters, in the Clerk's office of the District Court of Ohio.

4<sup>th</sup> V. There's a good time coming, boy's, A good time coming,

A good time coming:

1<sup>st</sup> V. There's a good time coming, hoy's, A good time coming,

A good time coming: We

Ritournelle Boiteuse.

Shameful rivalries of creed Shall not make the martyr bleed,

In the good time coming. Re.

may not live to see the day, But earth shall glisten in the ray.

Of the good time coming.

*f* ritardando. accel.

Religion shall be shorn of pride, And flourish all the stronger; And Charity shall trim her lamp;—

Cannon balls may aid the truth, But thought's a weapon stronger; We'll win our battle by its aid;—

tempo

Wait a little longer.

Wait a little longer.

en boiteux.

5<sup>th</sup> V. There's a good time coming, boys, A good time coming,

A good time coming:

2<sup>nd</sup> V. There's a good time coming, boys, A good time coming, A good time coming: The

Ritournelle Boiteuse.

And a poor man's family, Shall not be his mi-se-ry,

In the good time coming;

pen shall supersede the sword, And right, not might, shall be the lord,

In the good time coming;

ritardando. accel?

Ev-ry child shall be a help, To make his right arm stron-ger; The happier he, the more he has;

Worth, not birth, shall rule mankind, And be acknowledg'd stron-ger; The proper impulse has been giv'n;

tempo

Wait a little long-er.

Wait a little long-er.

en boiteux.

6<sup>th</sup> V. There's a good time coming boys, A good time coming, A good time coming;

3<sup>rd</sup> V. There's a good time coming boys, A good time coming, A good time coming;

Ritournelle Boiteuse.

Lit\_tle children shall not toil Un\_der, or a\_bove the soil. In the good time coming.

War in all mensey shall be A monster of In i\_\_qui\_\_ty. In the good time coming.

*f* ritardando. accel!

But shall play in healthful fields, Till limbs and minds grow strong\_er; And ev'\_ry one shall read and write;—

Nations shall not quarrel then, To prove which is the strong\_er; Nor slaughter men for glo\_ry's sake;—

tempo

Wait a little long\_er.

Wait a little long\_er.

en boiteux.

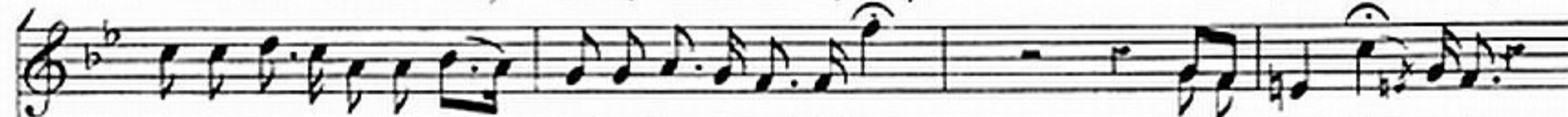
8<sup>th</sup> V. There's a good time coming boys, A good time coming, A good time coming;



7<sup>th</sup> V. There's a good time coming boys, A good time coming, A good time coming; The



Let us aid it all we can, Ev'ry woman ev'ry man, The good time coming.



people shall be temperate, And shall love instead of hate, In the good time coming.



Smallest helps, if right-ly giv'n, Make the impulse strong-er; 'Twill be strong enough one day;—



They shall use, and not a-buse, And make all virtue strong-er; The re-for-ma-tion has be-gun;—



Wait a little long-er.



Wait a little long-er.



J. Slingland Eng<sup>r</sup>

FOSTER'S MELODIES  
No. 44

**My** how art the  
queen of my song

**Ballad**

*Written and composed by*

**STEPHEN C. FOSTER.**

*Author of*  
GENTLE ANNIE FAIRY BELLE. & C. & C.

*Marked*

22

NEW YORK  
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Entered according to Act of Congress in 1855 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.

# THOU ART THE QUEEN OF MY SONG.

POETRY & MUSIC BY STEPHEN C. FOSTER.

*Moderato*

The piano introduction consists of four measures. The right hand has a treble clef and a common time signature. The left hand has a bass clef and a common time signature. The music is in a moderate tempo. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

I. VERSE. I long for thee; must I  
 II. VERSE. The days are gone, days of  
 III. VERSE. I turn to thee; though our

The musical notation for the first three verses is shown in a grand staff. The right hand has a treble clef and the left hand has a bass clef. The music is in a common time signature. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The first three verses are indicated by a double bar line and a repeat sign.

long and long in vain? I sigh for thee; will thou come not back a - gain? Though  
 summer bright and gay, The days of love we so fond - ly whiled a - way; But  
 hap - py hours have flown? I turn to thee; and my sad - dest thoughts are gone, For

The musical notation for the final part of the song is shown in a grand staff. The right hand has a treble clef and the left hand has a bass clef. The music is in a common time signature. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The final part of the song is indicated by a double bar line and a repeat sign.

1709

Ent'd according to Act of Congress A.D. 1859 by Firth, Pond & Co. in the Clerks Office of the District Court for the Southern Dist. of N.Y.



cold forms sur-round us To sev-er all that bound us,  
 still while I'm dream-ing Thy smiles are o'er me beam-ing,  
 love will be burn-ing And memory still re-turn-ing,

Gen-tle queen of my song. The fields and the fair flowers shall  
 Gen-tle queen of my song. The wind o'er the lone meadow  
 Gen-tle queen of my song. Come let thy warm heart re-

wel-come thee, And all to thy pleasures shall be-long; Pride of my  
 wails for thee, The birds sing thy beauties all day long; Pride of my  
 -jice with me, Come from the bright and lu-ring throng; Pride of my

ear - - ly years,      Thou art the queen of my song.  
 ear - - ly years,      Thou art the queen of my song.  
 ear - - ly years,      Thou art the queen of my song.

GRAVE PAR LAWSON

FOSTER'S MELODIES  
No. 30

THE  
VILLAGE MAIDEN

Poetry & Music

BY

STEPHEN C. FOSTER.

*Author of*  
COME WHERE MY LOVE LIES DREAMING, QUARTETTE, SOME FOLKS, ETC.

New York  
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# THE VILLAGE MAIDEN.

POETRY AND MUSIC BY STEPHEN C. FOSTER.

*Moderato.*

VOICE.

PIANO.



The first system of music features a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of whole rests. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains four measures of music, starting with a quarter rest followed by eighth notes. The left-hand staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. It contains four measures of music, starting with a quarter rest followed by eighth notes.

The vil - lage bells are



The second system of music continues the piece. The voice line has a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains four measures of music, with the lyrics "The vil - lage bells are" written below. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains four measures of music, with the lyrics "The vil - lage bells are" written below. The left-hand staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. It contains four measures of music, with the lyrics "The vil - lage bells are" written below.

ring - ing, And mer - ri - ly they chime; The vil - lage choir is sing - ing, For



The third system of music continues the piece. The voice line has a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains four measures of music, with the lyrics "ring - ing, And mer - ri - ly they chime; The vil - lage choir is sing - ing, For" written below. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains four measures of music, with the lyrics "ring - ing, And mer - ri - ly they chime; The vil - lage choir is sing - ing, For" written below. The left-hand staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. It contains four measures of music, with the lyrics "ring - ing, And mer - ri - ly they chime; The vil - lage choir is sing - ing, For" written below.

Ent'd according to Act of Congress A.D. 1855 by Firth, Pond & Co. in the Clerks Office of the District Court of the Southern District of N.Y.

'tis a hap - py time;      The chapel walls are la - den With garlands rich and

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

2<sup>d</sup> VERSE. But summer joys have fa - - ded And  
3<sup>d</sup> VERSE. The vil - lage bells are ring - - ing, But

3432

summer hopes have flown; Her brow with grief is sha - ded, Her hap - py smiles are  
 hark, how sad and slow; The vil - lage choir is sing - - ing A requiem soft and

gone; Yet why her heart is la - den, Not one, a - las! can say, Who  
 low; And all with sor - row la - - den Their tear - ful tri - bute pay Who

saw the vil - lage maid - en Up - on her wedding day.  
 saw the vil - lage maid - en Up - on her wed - ding day.

TO  
Miss Rebecca Wood.

THE  
**Voices that are gone**

AS SUNG BY  
**WOOD'S MINSTRELS**

WORDS BY  
**ROBT CAMPBELL ESQ.**

MUSIC BY  
**STEPHEN C. FOSTER**

The Symphonies and Accompaniments by  
**JOHN P. COOKE**



NEW YORK  
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MADE IN U.S.A.

# THE VOICES THAT ARE GONE,

Lento e con espressione.

STEPHEN C. FOSTER.

*p* *dimin.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic and concludes with a *dimin.* (diminuendo) marking.

*p dolce*

1. When the twilight shades fall o'er me, And the

*legato sempre*

The first system of the vocal line is marked *p dolce*. The lyrics are "1. When the twilight shades fall o'er me, And the". The piano accompaniment is marked *legato sempre* and features a continuous, flowing accompaniment with a prominent bass line.

*con espress.*

ev - ning star ap - pears, Mem' - ry brings the past be -

The second system of the vocal line is marked *con espress.* The lyrics are "ev - ning star ap - pears, Mem' - ry brings the past be -". The piano accompaniment continues with a similar accompaniment style, featuring a strong bass line.

- fore me, Joys and sor - rows, smiles and tears;

The third system of the vocal line contains the lyrics "- fore me, Joys and sor - rows, smiles and tears;". The piano accompaniment concludes the piece with a final chord and a sustained bass line.



The image shows a musical score for a song. It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "Then a - gain bright eyes are gleam - ing With the love once in them shone, Then like mu - sic heard when dream - ing, Come the voi - ces that are gone." The piano accompaniment features chords and melodic lines in both hands. The tempo marking "poco rit." is placed above the piano part in the third system.

2.

Sweet as wood dove's note when calling  
 To her mate as night draws on,  
 Soft as snow flake lightly falling  
 Come the voices that are gone.  
 Voices heard in days of childhood  
 Softly at the hour of prayer,  
 Or loud ringing through the wildwood  
 When the young heart knew no care.

*Chorus.*

3.

So when life's bright sun is setting  
 And its day is well nigh done,  
 May there be no vain regretting  
 Over memories I would shun;  
 But when death is o'er, to meet me  
 May some much-lov'd forms come on,  
 And the first sounds that shall greet me  
 Be the voices that were gone!

*Chorus.*

CHORUS.

1st. Sop'o. *pp*  
 Once a - gain bright eyes are gleam - ing With the

2d. Sop'o.

Tenor. *pp*  
 Once a - gain bright eyes are gleam - ing With the

Bass.

PIANO. *pp*

*dolce.*  
 light that in them shone, Then like mu - sic

*dolce.*  
 light that in them shone, Then like mu - sic

*dolce.*

heard when dream - ing, Come the voi - ces that are gone.

heard when dream - ing, Come the voi - ces that are gone.

*pp*

*pp*

*pp*

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "heard when dream - ing, Come the voi - ces that are gone." The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

*mf*

This system contains the continuation of the piano accompaniment from the first system. It is written in grand staff. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. The dynamic is marked *mf* (mezzo-forte).

(End at Clayton's.)



WAY DOWN IN CA-I-RO

Written & Composed

BY

STEPHEN C. FOSTER.

*Author of* NELLY WAS A LADY, DOLCY JONES, &c

---

NEW YORK

*Published by* FIRTH, POND & C<sup>o</sup> / *Franklin Square.*

*Philadelphia,* LEE & WALKER.

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*Entered according to Act of Congress, in 1850, by 20th, 1 cent Act, in the Clerk's Office of the Dist. Court of the South. Dis. of New York.*

"WAY DOWN IN CAIRO."

Written and Composed for

JAMES F TAUNT of the EMPIRE MINSTRELS

By STEPHEN G. FOSTER.

VOICE. 

PIANO 

FORTE. 

  
Oh! la - dies dont you blush when I come out to play; I

*A la Banjo* 

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



Entered according to Act of Congress A.D. 1850 by FIRTH, POND & CO in the Clerks Office of the Dis! Court of the Southern District of N.Y.

CHORUS.


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

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has one sharp (F#) and the time signature is common time (C).


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

The piano accompaniment continues with the same chordal structure as the first system, providing harmonic support for the vocal lines. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

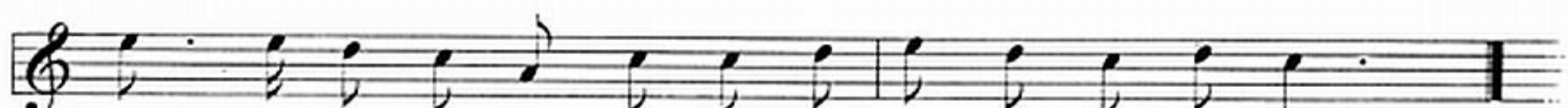
2<sup>nd</sup> Verse.    
 Sometimes de nigga's life is sad, sometimes his life is gay,

   
 When de work dont come too hard he's singin all de day. CHORUS.

3<sup>rd</sup> Verse.    
 Now we libs on de fat ob de land, now we libs on de lean

   
 When we hab no cake to bake we sweep de kitch-en clean. CHORUS.

4<sup>th</sup> Verse.    
 Mas - - sa bought a bran new coat and hung it on de wall, Dis

   
 nig - - - ga's guine to take dat coat, and wear it to de ball. CHORUS.

5<sup>th</sup> Verse.    
 All de la - dies in de land, and all de gemmen too, Am

   
 guine to hear de dark - - ey band and see what dey can do. CHORUS.

RESPECTFULLY DEDICATED  
TO THE PRESIDENT OF THE UNITED STATES.

WE ARE COMING  
FATHER ABRAHAM

300,000

MORE

Music Composed

BY

STEPHEN C. FOSTER.

Price 25 Cts.

NEW YORK;

Published by S. T. GORDON, 706 Broadway.

Entered according to act of Congress A. D. 1862. By S. T. GORDON, in the Clerk's Office of the District Court of the United States for the Eastern District of New York.

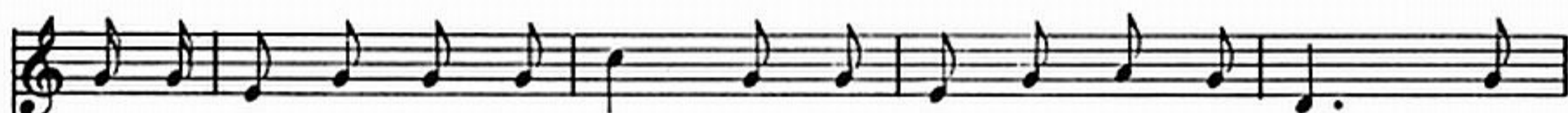


# WE ARE COMING, FATHER ABRAAM,

300,000 MORE.

SONG AND CHORUS.

By STEPHEN C. FOSTER.

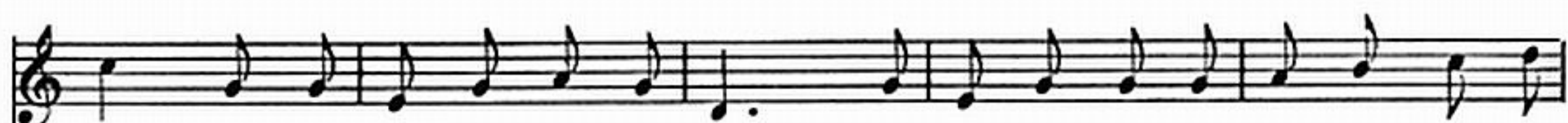


1. We are coming Fa - ther A - braam, three hundred thousand more, From  
2. If you look a - cross the hill - tops that meet the noth - ern sky. Long  
3. If you look all up our val - leys, where the grow - ing harvests shine, You  
4. You have called us and were com - ing, by Richmond's blood - y tide, To



Mis - sis - sip - pi's winding stream and from New England's shore; We leave our plows and  
moving lines of ri - sing dust your vision may de - scry; And now the wind an -  
may see our sturdy farm - er boys fast forming into line; And children from their mo -  
lay us down for freedom's sake, our brother's bones be - side; Or from foul treason's sav -

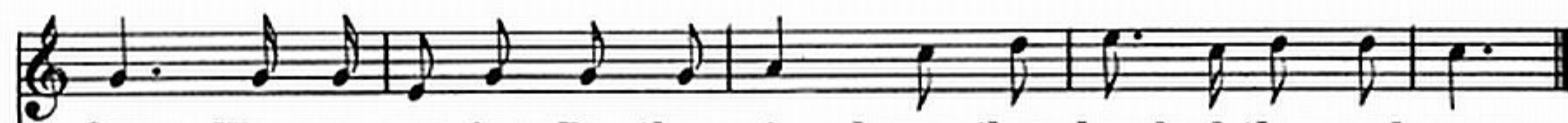




*work-shops, our wives and children dear, With hearts too full for ut-ter-ance, with in - stant, tears the cloud-y veil aside, And floats a - loft our spangled flag in - thers knees are pull-ing at the weeds, And learning how to reap and sow, a - age group to wrench the murd'rous blade, And in the face of foreign foes its*



*but a si-lent tear; We dare not look be - hind us but steadfastly be - glo - ry and in pride; And bayonets in the sunlight gleam, and bands brave music guinst their country's needs; And a farewell group stands weeping at every cot - tage fragments to par - ade; Six hundred thousand loyal men and true have gone be -*



*fore, We are com-ing, Fa - ther A - braam, three hundred thousand more.  
pour, We are com-ing, Fa - ther A - braam, three hundred thousand more.  
door, We are com-ing, Fa - ther A - braam, three hundred thousand more.  
fore, We are com-ing, Fa - ther A - braam, three hundred thousand more.*



**CHORUS.**

Ten.  
Sopr.  
Alto.  
Bass.

We are com - ing, com - ing our union to re - store We are

The first system of the chorus features four vocal staves (Tenor, Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "We are com - ing, com - ing our union to re - store We are". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

com - ing, Fa - ther Abraam, with three hundred thousand more.

The second system continues the chorus with the lyrics: "com - ing, Fa - ther Abraam, with three hundred thousand more." It includes the same four vocal staves and piano accompaniment as the first system.

The third system of the chorus features the same four vocal staves and piano accompaniment as the previous systems, concluding the chorus.

# FOSTER'S MELODIES

1. Why have my loved ones gone.
2. Little Jenny Dow.
3. A Penny for your thoughts.
4. Lizzie dies to-night.
5. Jenny's coming o'er the green.
6. I will be true to thee.
7. A dream of my Mother
8. Better times are coming
9. Merry little Birds are we.
10. Was my brother in the battle?
11. Slumber my Darling.
12. The love I bear to thee.
13. There's no such Girl as mine.
14. There's plenty of fish in the sea.
15. When this dreadful war is ended.
- 16.
- 17.
- 18.
- 19.
- 20.

25¢ EACH.

NEW-YORK:

Published by HORACE WATERS, No. 481 Broadway.

Boston: O. DITSON & Co., 277 Washington St.

Entered according to Act of Congress in the year 1862, by E. J. DAGGETT, in the Clerk's Office of the Dist. Court for the Southern Dist. of New York.

Waters,

Man. J. J. J. J.

13 Cents.

# WHEN THIS DREADFUL WAR IS ENDED.

Written by GEORGE COOPER.

Music by STEPHEN C. FOSTER.

MODERATO, CON ESPRESSIONE.

The piano introduction consists of two staves of music in G major and 2/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes.

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

The first line of the song features a vocal melody in G major, 2/4 time. The lyrics are: "1. When this dread - ful war is en - ded, I will come a - gain to". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

you, 'Tell me dear - est ere we se - ver, Tell me,

The second line of the song continues the vocal melody. The lyrics are: "you, 'Tell me dear - est ere we se - ver, Tell me,". The piano accompaniment remains consistent with the first line.

tell me you'll be true. Though to oth - er scenes I

The third line of the song concludes the vocal melody. The lyrics are: "tell me you'll be true. Though to oth - er scenes I". The piano accompaniment continues with the same harmonic support.

Entered according to act of Congress in A. D. 1863, by E. A. DAGGETT, in the Clerk's office of the U. S. District Court for the Southern District of New York.

wan - der, Still your mem - 'ry pure and bright, In my

heart will ev - er lin - ger, Shin - ing with un - dy - ing

light ; Do not weep love, sit be - side me, Whis - per

gen - tle words of cheer, Be not mourn - ful now my

dar - ling, Let me kiss a way each tear.

**CHORUS, Cheerfully.**

TENOR.

How hap-py I will feel if I but know That you'll con - ten - ted be, I'll

SOPRANO.

ALTO.

How hap-py I will feel if I but know That you'll con - ten - ted be, I'll

BASS.

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ne - ver, ne - ver have one pang of woe, While you are true to me.

ne - ver, ne - ver have one pang of woe, While you are true to me.

*Gra*

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

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



COMPOSED FOR & SUNG BY

**WOOD'S MINSTRELS.**  
514 BROADWAY, NEW YORK.

**Willie has gone to the war**

**Song & Chorus**

*Words by*

**GEORGE COOPER, ESQ.**

MUSIC COMPOSED BY

**STEPHEN C. FOSTER.**  
*Author of BEAUTIFUL DREAMER, COME WHERE MY LOVE LIES DREAMING & C.*

3

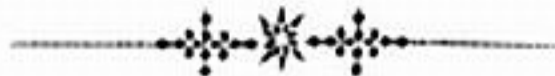
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Entered according to Act of Congress, 1877, by WMA. Pond & Co. in the Clerk's Office of the District Court of the Southern District of N.Y.

# WILLIE HAS GONE TO THE WAR



Words by GEORGE COOPER.

Music by STEPHEN C. FOSTER.

Moderato.

Piano introduction in G major, 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and single notes. Dynamics include *f*, *p*, and *f*.

First two lines of the song. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a similar harmonic pattern. Dynamics include *p*.

I. The blue bird is sing - ing his  
 II. 'Twas here, where the li - ly bells  
 III. The leaves of the fo - rest will

Final line of the song. The vocal line continues with the lyrics. The piano accompaniment features a more active eighth-note pattern in the right hand. Dynamics include *f*.

lay, To all the sweet flow'rs of the dale, The wild bee is roam - ing at  
 grow, I last saw his no - ble young face, And now while he's gone to the  
 fade, The ro - ses will with - er and die, But spring to our home in the

play, And soft is the sigh of the gale; I stray by the brookside a -  
 foe, Oh! dear - ly I love the old place; The whis - per - ing wa - ters re -  
 glade On fai - ry like pin - ions will fly; And still I will hope - ful - ly

- lone, Where oft we have wan - der'd be - fore, And  
 - peat The name that I love o'er and o'er, And  
 wait The day when these bat - tles are o'er, And

weep for my lov'd one, my own, My Wil - lie has gone to the war!  
 dai - sies that nod at my feet, Say Wil - lie has gone to the war!  
 pine like a bird for its mate, Till Wil - lie comes home from the war!

CHORUS.

TENOR. *Wil-lie has gone to the war, Willie, Wil-lie my lov'd one my*

Ist SOP'RO. *Wil-lie has gone to the war, Willie, Wil-lie my lov'd one my*

II<sup>nd</sup> SOP'RO. *Wil-lie has gone to the war, Willie, Wil-lie my lov'd one my*

BASSO. *Wil-lie has gone to the war, Willie, Wil-lie my lov'd one my*

PIANO.

*own; Wil-lie has gone to the war, Wil-lie,*

*own; Wil-lie has gone to the war, Wil-lie,*

PIANO.

Wil - lie my lov'd one is gone!

Wil - lie my lov'd one is gone!

Cresc.

Clayton.

TO MISS JULIA N. MURRAY.

WILT THOU BE GONE LOVE

VOCAL DUETT

SUBJECT FROM SHAKSPEARE'S

Romeo and Juliet

COMPOSED BY

STEPHEN C. FOSTER.



NEW YORK

*Published by* FIRTH, POND & CO. 547 Broadway.

*Pittsburg* R. H. KLEBER.

*Louisville* PETERS, WEBB & CO.

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W I L T T H O U B E G O N E , L O V E ?

STEPHEN C. FOSTER.

MODERATO.

Poco p Ped \*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. Pedal markings and asterisks indicate specific performance instructions.

Con Espressione.

The vocal line begins with a rest, followed by the melody for the first line of the song.

JULIET. Wilt thou be gone, wilt thou be gone, love, gone, love, from me?

The piano accompaniment for the first vocal line, featuring chords and arpeggiated patterns.

The vocal line continues with the melody for the second line of the song.

Stay! 'tis the Nightingale that sings in yonder tree. Deem not 'tis the Lark, love;

The piano accompaniment for the second vocal line, featuring chords and arpeggiated patterns.

Entered according to Act of Congress AD1851 by Firth Pond & Co in the Clerks Office of the District Court of the South Dis<sup>t</sup> of New York.

day is not yet near— Believe me, 'tis the Nightingale whose song hath pierced thine

ear. Wilt thou be gone, wilt thou be gone, love, wilt thou be gone from me?  
ritard..... tempo.

ROMEO. I must be gone, love, I must be gone from thee.  
ritard..... *f* tempo.

Stay! 'tis the Nightingale that sings in yonder tree. Love, 'tis the Nightingale,  
'Tis not the Nightingale that sings in yonder tree. 'Tis the Lark, 'tis the



love, 'tis the Nightingale, love, 'tis the Nightingale that sings in yonder tree. Wilt thou be  
*ad lib.* *tempo.*

Lark, 'tis the Lark, 'tis the Lark, love, that sings in yonder tree. I must be  
*ad lib.* *tempo.*

gone, wilt thou be gone, love, gone, love, from me — gone, love, from  
 gone, I must be gone, love, gone, love, from thee — gone, love, from

me?.....  
 thee .....

The musical score is written for voice and piano. It consists of three systems. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The score includes various musical notations such as treble and bass clefs, a key signature of two flats (B-flat and E-flat), and time signatures. Performance instructions like 'ad lib.' and 'tempo.' are placed above the vocal staves. The lyrics are written below the vocal staves, with some words underlined. The score ends with a double bar line.

ROMEO.

It is the Lark, the herald of the morn, love; no Nightingale. See! the clouds are  
 bright'ning, the stars are growing pale — Day is on yon mountain top that veils the eastern  
 sky — I must be gone and live, love, or stay with thee and die I must be

*Ritard!*

JULIET. Wilt thou be gone, love, wilt thou be gone from me? Stay! 'tis the Nightingale that  
 gone, I must be gone, love, I must be gone from thee. 'Tis not the Nightingale that

*tempo.*

sings in yonder tree. Love, 'tis the Nightingale, love, 'tis the Nightingale, love, 'tis the  
 ad lib.....

sings in yonder tree. 'Tis the Lark, 'tis the Lark, 'tis the Lark, 'tis the  
 ad lib.....

Nightingale that sings in yonder tree. Will thou be gone, will thou be gone, love, will thou be  
 tempo. ri..... tar..... dan.....

Lark, love, that sings in yonder tree. I must be gone, I must be gone, love, I must be  
 tempo. ri..... tar..... dan.....

gone, love, from me?  
 do.

gone, love, from thee.  
 do. tempo. Ped. \* Ped. \*

Quidor Eng<sup>d</sup>