

Memories of

Stephen Foster

AN ALBUM OF SONGS
BY AMERICA'S MOST
LOVED COMPOSER

WITH ILLUSTRATIONS —



SOCIÉTÉ RADIO-CANADA

SOCIÉTÉ RADIO-CANADA

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MEMORIES OF
STEPHEN FOSTER

AN ALBUM OF SONGS

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CONTENTS

	PAGE
FOREWORD	1
<i>m</i> BEAUTIFUL DREAMER	2
CAMPTOWN RACES	4
<i>x</i> COME WHERE MY LOVE LIES DREAMING	6
COMRADES, FILL NO GLASS FOR ME	9
GENTLE ANNIE	11
HARD TIMES COME AGAIN NO MORE	13
JEANIE WITH THE LIGHT BROWN HAIR	16
LINGER IN BLISSFUL REPOSE	18
MASSA'S IN THE COLD, COLD GROUND	29
MY OLD KENTUCKY HOME, GOOD-NIGHT	31
NELLIE BLY	34
OH! SUSANNA	37
OLD BLACK JOE	39
OLD DOG TRAY	42
OLD FOLKS AT HOME	44
WILLIE WE HAVE MISSED YOU	47
ILLUSTRATIONS	Pages 21 to 28

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RCA Building - Radio City
NEW YORK

FOREWORD

SOCIÉTÉ RADIO-CANADA

1

It is the one regret of my music publishing career of nearly 50 years, that I just missed knowing America's greatest song writer, Stephen Collins Foster. Just one generation earlier and I might have met him, for in my younger days, I browsed around in the very places Foster frequented nightly. There I learned to know intimately kindred spirits among writers, who as Foster was only 38 when he passed on, out-lived him by many years. They knew from close association his genius, his virtues and his heart-aches.

How often have I heard my friend Charley Shattuck, best of the old quartette arrangers, Dave Reed, the famous old minstrel and manipulator of bones, Charley Pratt, piano arranger and George Cooper, boon companion of Foster and prolific old time writer of song successes, speak of this mystical, shadowy personality and of the Foster songs, destined to remain in the hearts of the people of the world while time and beautiful melodies endure. I naturally heard many conflicting stories. Billy Gray, old time publisher and song-writer once told me that Foster's greatest ambition was to be a minstrel or a performer. He tried, but he never really succeeded.

Stephen Foster learned the art of music, without the aid of much teaching and almost by instinct. He was an accomplished pianist and he wrote his songs with unaffected simplicity.

He played classic airs on the flute like a master and also at times on a tin whistle or rather a nickel one of the better grade. He "busked" (made a collection) around Greenwich Village during the day and played jigs and reels in the Bowery "joints" at night for the dances. Anything to perform in public.

He wrote songs and sold them for from ten to fifteen dollars each. He hung around with the oldest employes of Tom and Alec Harms (the original old-time music firm) especially Shattuck and Pratt, both of whom helped him over the rough spots. Shattuck and Pratt at the outbreak of the war in 1861, went to the front: Foster being small and anaemic couldn't make the grade. At one time Foster was said to have lived in a rooming-house either on Great Jones, or Bond Street and later at 15 Broadway, corner of Bayard Street at one time called the American Hotel. Here he was taken ill with an attack of chills and fever. Late one night, Foster was found, lying in a pool of blood with a deep gash. He may have fainted or in rising to cross the room he probably struck his head against a wash-basin cutting his face and neck as it broke. When help arrived he was taken to Bellevue Hospital where some days later he died. There was a police investigation and the final conclusion was that in his sleep he had accidentally fallen and received the wound which killed him.

His music publisher Pond, paid to have his body removed to Alleghany, Pa. For some reason it was interred there in Potters Field. When Shattuck and Pratt came back from the war, they went to Alleghany, but could find no trace of the body and it is generally supposed that it never has been found as the spot was probably dug up.

The elder Pond his publisher, frequently stated that after 28 years, when the copyrights of Foster's songs reverted to his heirs, they drove up every quarter, behind a spanking team of horses and footmen in livery, to collect his royalties.

Foster was the son of a Mayor of Pittsburgh. He was born on the 4th of July, 1826 and died on January 14, 1864. His mother came from a well-known Southern family, and from his recollections of her and of her home, which he often visited, Foster derived his wonderful knowledge of the Negro characters about the place, which formed the inspiration for his songs.

In 1850 he wed Jane McDowell of Pittsburgh, but the marriage was a failure as his wife regarded him as a visionary and a dreamer. He soon neglected and lost his business and came to New York, to forget and drown his troubles and cares.

He clerked in a Bowery store, wrote songs on the side and sold them for a pittance, without any regard for their commercial value, as long as he obtained enough for a night's spree. Hundreds of thousands of his songs were sold. He wrote a great many and they were published in a numbered series. A complete set is very much sought after by lovers of old songs and admirers of Foster, but it is doubtful whether anyone has collected all, as many have entirely disappeared.

The majority of Foster's old songs are becoming very rare and valuable, just as is the case with old Currier and Ives prints. In fact the first and other early editions of Foster have taken their place at the top with the rarest of Americana.

Foster Hall, is a reminder of the life and work of America's foremost song writer Stephen Collins Foster.

This little granite building sits amid gardens and orchards in the suburbs of Indianapolis.

It contains a fine collection of first and early editions of Foster's songs and of Fosteriana generally, due largely to the generosity and continuous effort and care of its founder, and patron Josiah Kirby Lilly.

Great Neck, N.Y.

E. B. M.

609103

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BEAUTIFUL DREAMER

(Serenade)

Words & Music by
STEPHEN C. FOSTER

Arranged by
Max Hirschfeld

Moderato

Handwritten: m.c.
Handwritten: Hear

mp

* Eb

Fm

Bb7

Beau-ti-ful dream-er, wake un-to me—
Beau-ti-ful dream-er, out on the sea—

Star-light and dew drops are wait-ing for
Mer-maids are chant-ing the wild lo-re-

Eb

Fm

thee, _____ Sounds of the rude world heard in the day—
lie, _____ O-ver the stream-let va-pors are borne,

Bb7

Eb

Bb7

Lull'd by the moon-light have all passed a-way— Beau-ti-ful dream-er
Wait-ing to fade at the bright com-ing morn— Beau-ti-ful dream-er

789,4138
F1541m
1936
MOS-ERR 10,407-2

* Symbols and Diagrams are for Guitar

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E \flat Fm7 F7 B \flat 7 F7 B \flat 7

queen of my song — List while I woo thee with soft mel-o-dy —
 beam of my heart — E'en as the moon on the stream-let and sea —

E \flat Fm B \flat 7

Gone are the cares of life's bu-sy throng Beau-ti-ful dream-er a-wake un-to
 Then will all clouds of sor-row de-part — Beau-ti-ful dream-er a-wake un-to

E \flat A \flat Cm7 B \flat 7 E \flat

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

E \flat Fm7 B \flat 7 E \flat

2

mp

to 6

Camptown Races

Arranged by
Max Hirschfeld

STEPHEN C. FOSTER

Allegro

*) F C7

1. De Camp town la - dies sing dis song, Doo - dah! doo - dah! De
 2. De long-tail'd fil - ly and de big black hoss, Doo - dah! doo - dah! Dey
 3. Old mule - y cowcame on to de track, Doo - dah! doo - dah! De
 4. See them fly - ing on a ten - mile heat, Doo - dah! doo - dah!

p

Camp - town race - track nine miles long Oh! doo - dah day! I
 fly de track, and dey both cut a - cross, Oh! doo - dah day! De
 bob - tail fling her o - ber his back, Oh! doo - dah day! Den
 'Round de race - track five miles long, Oh! doo - dah day! I

F 1 2 3 4 C7 F

came down dar wid my hat cav'd in, Doo - dah! doo - dah! I
 blind hoss stick'n in a big mud hole, Doo - dah! doo - dah! Can't
 fly a - long like a rail - road car, Doo - dah! doo - dah!
 win my mon - ey on de bob - tail nag, Doo - dah! doo - dah! I

C7

*) Symbols and Diagrams are for Guitar



go back home wid a poc-ket full of tin! Oh! doo - dah day!
 touch de bot-tom wid a ten - feet pole, Oh! doo - dah day!
 Running a race wid a shoot - in' star, Oh! doo - dah day!
 keep my money in an old tow bag, Oh! doo - dah day!



Chorus

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



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

ent to main



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COME WHERE MY LOVE LIES DREAMING

Arrangement by
MAX HIRSCHFELD

By
STEPHEN C. FOSTER

Moderato

32
↓

mf p

* F Bb F Bb F C7 F

The first system shows the piano introduction in F major, 3/4 time, with a tempo marking of Moderato. It includes a treble and bass clef staff for the piano and a guitar staff with chord diagrams for F, Bb, F, Bb, F, C7, and F.

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

p

The second system contains the vocal melody and piano accompaniment for the first line of the song. The piano part features a treble and bass clef staff with a dynamic marking of piano (p).

C7 G7 C7

way. In vis - ions bright re - deem - ing The

The third system continues the vocal melody and piano accompaniment. It includes guitar chord diagrams for C7, G7, and C7.

G7 C7 C7

fleet - ing joys of day; Dream - ing the

The fourth system concludes the vocal melody and piano accompaniment. It includes guitar chord diagrams for G7, C7, and C7.

* Symbols and Diagrams are for Guitar

F C7^o F rit. C7^o

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

F F7 Bb F7 Bb Dim F G7 C7^o

a tempo rit. *a tempo*

Come where my love lies dream - ing, is sweet-ly dream-ing the hap-py hours a -

F Fine F Bb

way. Come with a lute, come with a lay, My own love is sweet-ly

Fine *p (gracefully)* *Hummer to 2*

F C7^o F F7 Bb F7

dream - ing, her beau-ty beam - ing; Come where my love lies

B \flat Dim F G7 C7 F

dream - ing, is sweet-ly dream-ing the hap-py hours a - way. *Fine*

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "dream - ing, is sweet-ly dream-ing the hap-py hours a - way." and ends with a fermata and the word "Fine". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Above the vocal line, guitar chord diagrams are provided for B \flat , Dim, F, G7, C7, and F. The piano part includes dynamic markings like *mf* and *p*.

F B \flat F B \flat F Gm7 D7 Gm7 C7 F

mf *p*

The second system continues the piano accompaniment. It features a right-hand melody and a left-hand bass line. Dynamic markings *mf* and *p* are present. Above the system, guitar chord diagrams are provided for F, B \flat , F, B \flat , F, Gm7, D7, Gm7, C7, and F.

C F A7 Dm G7 C F C

mf

Soft is her slum-ber, Thoughts bright and free, Dance thro' her dreams like gush-ing mel-o-dy,

The third system includes a vocal line and piano accompaniment. The vocal line has the lyrics "Soft is her slum-ber, Thoughts bright and free, Dance thro' her dreams like gush-ing mel-o-dy,". The piano accompaniment features a right-hand melody and a left-hand bass line. Dynamic marking *mf* is present. Above the system, guitar chord diagrams are provided for C, F, A7, Dm, G7, C, F, and C.

C G7 C7

rit *poco* *a* *poco*

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

The fourth system includes a vocal line and piano accompaniment. The vocal line has the lyrics "Light is her young heart, light may it be! Come where my love lies dream - ing." and ends with a fermata. The piano accompaniment features a right-hand melody and a left-hand bass line. Dynamic markings *rit*, *poco*, *a*, and *poco* are present. Above the system, guitar chord diagrams are provided for C, G7, and C7.

F A7 Dm G7 C7

rit. *poco* *a* *poco*

The fifth system continues the piano accompaniment. It features a right-hand melody and a left-hand bass line. Dynamic markings *rit.*, *poco*, *a*, and *poco* are present. Above the system, guitar chord diagrams are provided for F, A7, Dm, G7, and C7.

COMRADES, FILL NO GLASS FOR ME ⁹

Arranged by
MAX HIRSCHFELD

Words and Music by
STEPHEN C. FOSTER

Con bravura

The piano introduction is in 3/4 time, starting with a mezzo-forte (mf) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords. The piece concludes with a piano (p) dynamic.

*) Bb Eb Bb F7

1. Oh! com-rades, fill no glass for me To drown my soul in liq - uid flame, - For -
 2. I - know a breast that once was light Whose pa-tient suf-frings need my care, - I -
 3. When I was young I felt the tide Of as - pi - ra - tions un - de - filed, - But -

The piano accompaniment for the first vocal line is in 3/4 time, starting with a piano (p) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords.

Bb Eb Bb F7 Bb

if I drank, the toast should be, To blight-ed for - tune, health and fame, - Then
 know a hearth that once was bright, But droop-ing hopes have gath - ered there, - Then
 man-hood's years have wrong'd the pride My par-ents cen-ter'd in their child. - Then

The piano accompaniment for the second vocal line is in 3/4 time, starting with a piano (p) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords. The piece concludes with a crescendo (cres) leading to a forte (f) dynamic.

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E \flat
B \flat
C7
F7

while I long to quell the strife, That pas-sion holds a - gainst my life, —
 while the tear drops night - ly steal From wounded hearts that I should heal, — Tho'
 by a moth - er's sa - cred tear, By all that mem - 'ry should re - vere, —

B \flat
E \flat
B \flat
F7
B \flat

boon com-pan - ions ye may be, — Oh! com-rades, fill no glass for me. — Tho'

E \flat
B \flat
F7
B \flat

boon com-pan - ions ye may be, — Oh! com-rades fill - no - glass for me.

mf *cres - - en - - do* *ritard* *D.C.*

mf *p*

GENTLE ANNIE

Arrangement by
MAX HIRSCHFELD

Words and Music by
STEPHEN C. FOSTER

Andante

VOICE

1. Thou wilt come no more, gen - tle An - nie, — Like a
2. We have roamed and loved 'mid the bow - ers, — When thy
3. Ah the hours grow sad while I pon - der, — Near the

Eb

F7

Bb7

Eb

Bb7

flow'r thy spir - it did de - part; — Thou art gone a - las! Like the
down - y cheeks were in their bloom; — Now I stand a - lone 'mid the
si - lent spot where thou art laid, — And my heart bows down when I

Eb

Bb7

Eb

man - y, — That have bloomed in the sum - mer of my heart. —
flow - ers, — While they min - gle their per - fumes o'er thy tomb. —
wan - der, — By the stream and the mead - ows where we strayed. —

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CHORUS



Shall we nev - er - more be - hold thee; Nev - er



hear thy win-ning voice a - gain. — When the Spring-time comes, GEN-TLE



AN - NIE; — When the wild flow'rs are scat-tered o'er the plain. —

HARD TIMES COME AGAIN NO MORE

Arrangement by
MAX HIRSCHFELD

Words and Music by
STEPHEN C. FOSTER

Moderato

PIANO *p*

The piano introduction consists of three systems of music. The first system is a single treble clef staff with a whole rest. The second system is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes. The third system continues the grand staff accompaniment.

*) F

C7^o

§ (Can be sung as a duet, 2nd Voice singing small notes)

F

Bb

A single treble clef staff containing the vocal melody for the first system of lyrics. The notes are quarter notes and eighth notes.

1. Let us pause in life's pleasures and count its man-y tears, While we
 2. While we seek mirth and beau-ty and mu-sic light and gay, There are
 3. There's a pale droop-ing maid-en, who toils her life a-way, With a
 4. 'Tis a sigh that is waft-ed a-cross the trou-bled wave, 'Tis a

The piano accompaniment for the first system of lyrics, consisting of a grand staff with treble and bass clefs. The bass line has a steady eighth-note accompaniment, while the treble line has a melodic line with some grace notes.

F

G7

C7^o

A single treble clef staff containing the vocal melody for the second system of lyrics. The notes are quarter notes and eighth notes.

all sup sor-row with the poor: _____ There's a
 frail forms faint-ing at the door: _____ Though their
 worn heart whose bet-ter days are o'er: _____ Though her
 wail that is heard up-on the shore, _____ 'Tis a

The piano accompaniment for the second system of lyrics, consisting of a grand staff with treble and bass clefs. The bass line has a steady eighth-note accompaniment, while the treble line has a melodic line with some grace notes.

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F C7 F Bb

song that will linger for - ev - er in our ears;
 voi - ces are si - lent, their plead - ing looks will say, Oh!
 voice would be mer - ry, 'tis sigh - ing all the day,
 dirge that is mur - mur'd a - round the low - ly grave,

F G7 C7 F

Hard Times, come a - gain no more.

CHORUS SOLO Dim F Bb F

'Tis the song, the sigh of the wear - y; Hard Times, Hard Times
 the sigh of the wear - y;

1st TENOR
 2nd TENOR
 1st BASS
 2nd BASS

'Tis the song, the sigh of the wear - y; Hard Times, Hard Times

Chorus can be sung either as Solo, Duet, or Male Quartette

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/D minor). The tempo and style are indicated by a '7' time signature and a 'p' (piano) dynamic marking.

System 1: The vocal line begins with the lyrics "come a - gain no more; Man - y days you have lin - ger'd a -". Above the staff are guitar chord diagrams for G7, C7, and F.

System 2: The vocal line continues with "round my cab-in door, Oh! Hard Times, come a - gain no more.". Above the staff are guitar chord diagrams for C7, F, Bb, F, G7, C7, and F.

System 3: This system contains the piano accompaniment for the second system, showing the left and right hand parts.

System 4: This system contains the piano accompaniment for the third system, showing the left and right hand parts.

I Dream Of Jeanie With The Light Brown Hair

Arranged by
MAX HIRSCHFELD

By
STEPHEN C. FOSTER

Allegretto

Voice

I dream of Jea-nie with the
I long for Jea-nie with the
I sigh for Jea-nie, but her

Piano

*) F

Bb

F

G7

C7

light brown hair, Borne, like a va - por, on the sum-mer air; I
gay dawn smile, Ra-diant in glad-ness warm with win-ning guile; I
light form strayed, Far from the fond hearts 'round her na-tive glade; Her

F

Aug

F

C7

Dm

see her trip-ping where the bright streams play, Hap-py as the dai - sies that
hear her mel - o - dies, like joys gone by; Sigh-ing 'round my heart o'er the
smiles have van-ished and her sweet songs flown, Flit-ting like the dreams that have

*) Symbols and Diagrams are for Guitar

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G7 C7 G7 C7

F

dance on her way. Man-y were the wild notes her mer-ry voice would pour,
fond hopes that die: Sigh-ing like the night wind and sob-bing like the rain,
cheered us and gone. Now the nod-ding wild flow'rs may with-er on the shore,

F Bb F A7 Dm G7 C7 ad lib. F Aug

Man-y were the blithe birds that war-bled them o'er, Oh! I dream of Jea-nie with the
Wail-ing for the lost one that comes not a-gain: Oh! I long for Jea-nie, and my
While her gen-tle fin-gers will cull them no more: Oh! I sigh for Jea-nie with the

F Dm F Gm7 F C7 F

light brown hair, Float-ing like a va-por, on the soft sum-mer air.
heart bows low, Nev-er more to find her where the bright wa-ters flow.
light brown hair, Float-ing, like a va-por, on the soft sum-mer air.

Gracefully

LINGER IN BLISSFUL REPOSE

(Serenade)

Arrangement by
MAX HIRSCHFELD

Words and Music by
STEPHEN C. FOSTER

Fairly slow (don't drag)

The musical score consists of a piano introduction and accompaniment, and a vocal melody with lyrics. The piano part is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat major). The vocal line is in the same key and time signature. The lyrics are: "1. Linger in blissful repose, 2. Softly the night-winds are heard, Free from all sorrowing care, love, While round thee melody Sighing o'er mountain and dale, love, Gently the vapors are". The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'Fine'. Chord diagrams for guitar are provided for several chords: Cm7, C7, F7, Bb, and Gm.

*) Symbols and Diagrams are for Guitar

D7 Cm7 F7 Bb

flows, _____ Waft _____ ed on pin-ions of air love. _____
 stirred, _____ Down _____ in the sha-dow-y vale love. _____

G7 Cm Ebm F7

Let _____ not thy vis-ion de-part, _____ Lured _____ by the stars that are
 While _____ o'er the dew cov-ered plain, _____ Star-light in si-lence is

Bb Gm D7

beam-ing, _____ Mu-sic will flow from the heart, _____
 gleam-ing, _____ Light-ly I'll breathe a re-frain, _____

Cm7 F7 Bb D7

While _____ thy sweet spir-it is dream-ing. _____ Dream-ing, _____
 Round _____ the young heart that is dream-ing. _____

p

Gm Eb Bb F7

dream-ing, — Un - fet-tered by the day, — In mel - o - dy, in mel-o-

dy — I'll breathe, I'll breathe my soul a - way.

Dim. Cm F7 Bb

rit. 8

p



WM. BARCLAY FOSTER AND ELIZA
PARENTS OF STEPHEN FOSTER

FOSTER HALL COLLECTION



BOYHOOD PHOTO OF
STEPHEN C. FOSTER

FOSTER HALL COLLECTION

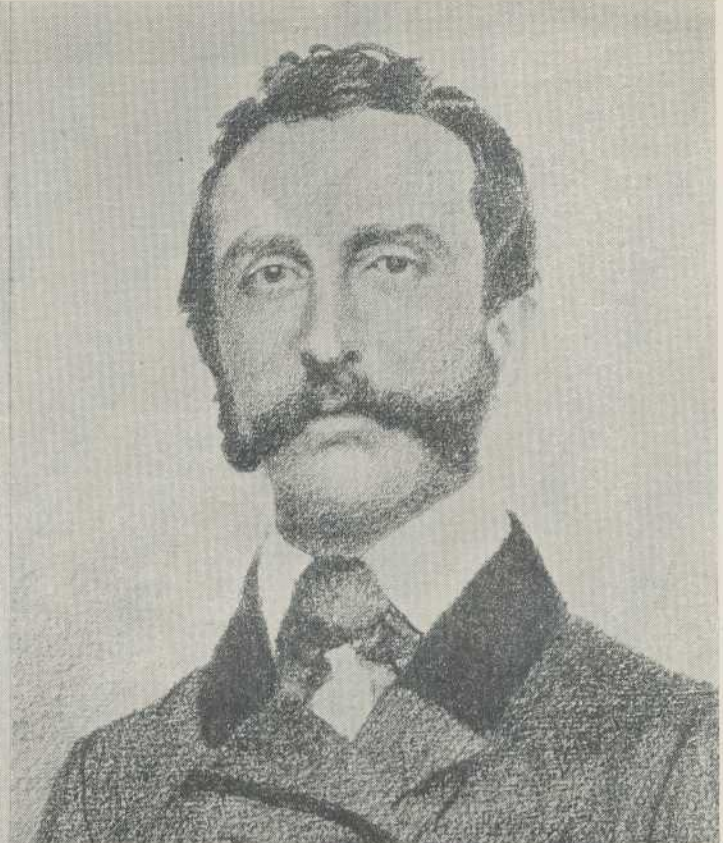


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OLD BLACK JOE



DAN BRYANT

SONG & CHORUS
WRITTEN & COMPOSED BY

STEPHEN C. FOSTER

FRONTISPIECE OF "OLD BLACK JOE"
WITH DAN BRYANT.



Way down upon de old plantation

Way down upon de Pedee riber
Far far away

Here's where my heart is turning eber
Here's where my brodders play

Way down upon de ^{Savanne} Pedee riber
Far far away

Here's where my heart is turning eber
Here's where de old folks stay

All up and down de whole creation
Sadley & round

Still longing for de old plantation
And for de old folks at home

Crain, Belle's music notebook 201 18/cent
 About 4 by 6 manuscript book London

FIRST DRAFT OF
 "OLD FOLKS AT HOME"
 From FOSTER'S MANUSCRIPT BOOK.



HONOR TO THE BRAVE!
Bring my Brother back to me.

By STEPHEN C. FOSTER.—Music, arranged for the Piano-Forte, published by
 S. T. GOSWAM, No. 706 Broadway, N. Y.

Bring my brother back to me,
 When this war is done;
 Give us all the joys we shared,
 Ere it had begun.
 Oh, bring my brother back to me,
 Never more to stray;
 This is all my earnest prayer
 Through the weary day.

Chorus—Bring him back, bring him back,
 With his smiling, healthful glee;
 Bring him back, bring him back—
 Bring my brother back to me!

All the house is lonely now,
 And my voice no more
 In the pleasant summer eves
 Greet him at the door;
 Never more I hear his step
 By the garden-gate—
 While I sit in anxious tears,
 Knowing not his fate.

Chorus—Bring him back, &c.

Bring my brother back to me,
 From the battle-strife;
 Thou who watchest o'er the good,
 Shield his precious life;
 When this war has passed away
 Safe from all alarms,
 Bring my brother home again,
 To my longing arms.

Chorus—Bring him back, &c.

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 receipt of 50 cts. Published by Chas. Magnus, 12 Frankfort St. N. Y.

ILLUSTRATED BROADSIDES



Published by Chas. Magnus, 12 Frankfort St. N. Y.

Beautiful Dreamer.

(SERENADE.)

One of the latest songs of STEPHEN C. FOSTER.

(Composed a short time before his death.)

The music of this song can be obtained at the Music Publishing Store of
 Wm. A. Pond & Co., No. 547 Broadway, New York.

Beautiful dreamer, wake unto me,
 Starlight and dewdrops are waiting for thee;
 Sounds of the rude world heard in the day,
 E'er by the moonlight have all pass'd away!

Beautiful dreamer, queen of my song,
 Let white-lute woo thee with soft melody,
 Gone are the cares of life's busy throng,
 Beautiful dreamer, awake unto me!

Beautiful dreamer, out on the sea,
 Mermaids are chanting the wild Lorelei;
 Over the streamlet vapors are borne,
 Waiting to fall at the bright coming morn.

Beautiful dreamer, beam on my heart,
 E'er as the morn. in the streamlet and sea;
 Then will all clouds of sorrow depart,
 Beautiful dreamer, awake unto me!

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OF FOSTER'S LYRICS

GENTLE ANNIE.



Thou wilt come no more gentle Annie,
Like a flower thy spirit did depart,
Thou art gone, alas, like the many,
That have bloomed in the summer of my heart.

CHORUS.—Shall we never more behold thee,
Never hear thy winning voice again,
When the spring-time comes gentle Annie,
When the wild flowers are scattered o'er the plain.

We have roamed and loved 'mid the bowers,
When thy downy cheek wore in their bloom,
Now I stand alone 'mid the flowers,
While they mingle their perfumes o'er thy tomb.
Shall we never more, &c.

Ah, the hours grow sad while I ponder,
Near the silent spot where thou art laid,
And my heart bows down when I wander,
By the streams and meadows where we stray'd.
Shall we never more, &c.

PUBLISHED BY
EDWIN J. GIBSON,

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JEANIE WITH THE LIGHT BROWN HAIR.

The Music of this Song can be obtained at the extensive Music
Store of FIRTH, POND & CO., New York.

I dream of Jeanie with the light brown hair,
Borne, like a vapor, on the summer air!
I see her tripping where the bright streams play,
Happy as the daisies that dance on her way.
Many were the wild notes her merry voice would pour,
Many were the blithe birds that warbled them o'er;
Oh! I dream of Jeanie with the light brown hair,
Floating, like a vapor, on the soft summer air.

I long for Jeanie with the day dawn smile,
Radiant in gladness, warm with winning guile;
I hear her melodies, like joys gone by,
Sighing round my heart o'er the fond hopes that die;
Sighing like the night wind and sobbing like the rain,
Waiting for the lost one that comes not again;
Oh, I long for Jeanie, and my heart bows low,
Never more to find her where the bright waters flow.

I sigh for Jeanie, but her light form strayed
Far from the fond hearts round her native glade;
Her smiles have vanished, and her sweet songs flown,
Flitting like the dreams that have cheered us and gone.
Now the nodding wild flowers may wither on the shore,
While her gentle fingers will cull them no more;
Oh! I sigh for Jeanie with the light brown hair,
Floating like a vapor on the soft summer air.

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SOCIÉTÉ P. D. D. - CANADA

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Wm. C. Foster

WRITTEN AND COMPOSED
BY
STEPHEN C. FOSTER.

PITTSBURGH,
H. WEEGER.

CINCINNATI,
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NEW YORK.

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"JEANNIE WITH THE LIGHT BROWN HAIR"
ONE OF THE MOST BEAUTIFUL OF FOSTER MELODIES.

4

"Hard Times Come Again No More."

Let us pause in life's pleasures and count its many tears
 While we all sup sorrow with the poor
 There's a song that will linger forever in our ears
 Ah Hard Times come again no more.

Chorus. - 'Tis the song the sigh of the weary

Hard Times Hard Times come again no more
 Many days you have lingered around my cabin door
 Ah Hard Times come again no more.

2

While we seek mirth and beauty and music light and gay
 There are frail forms fainting at the door
 Though their voices are silent their pleading looks will
 Ah Hard Times come again no more
 Chorus.

3

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

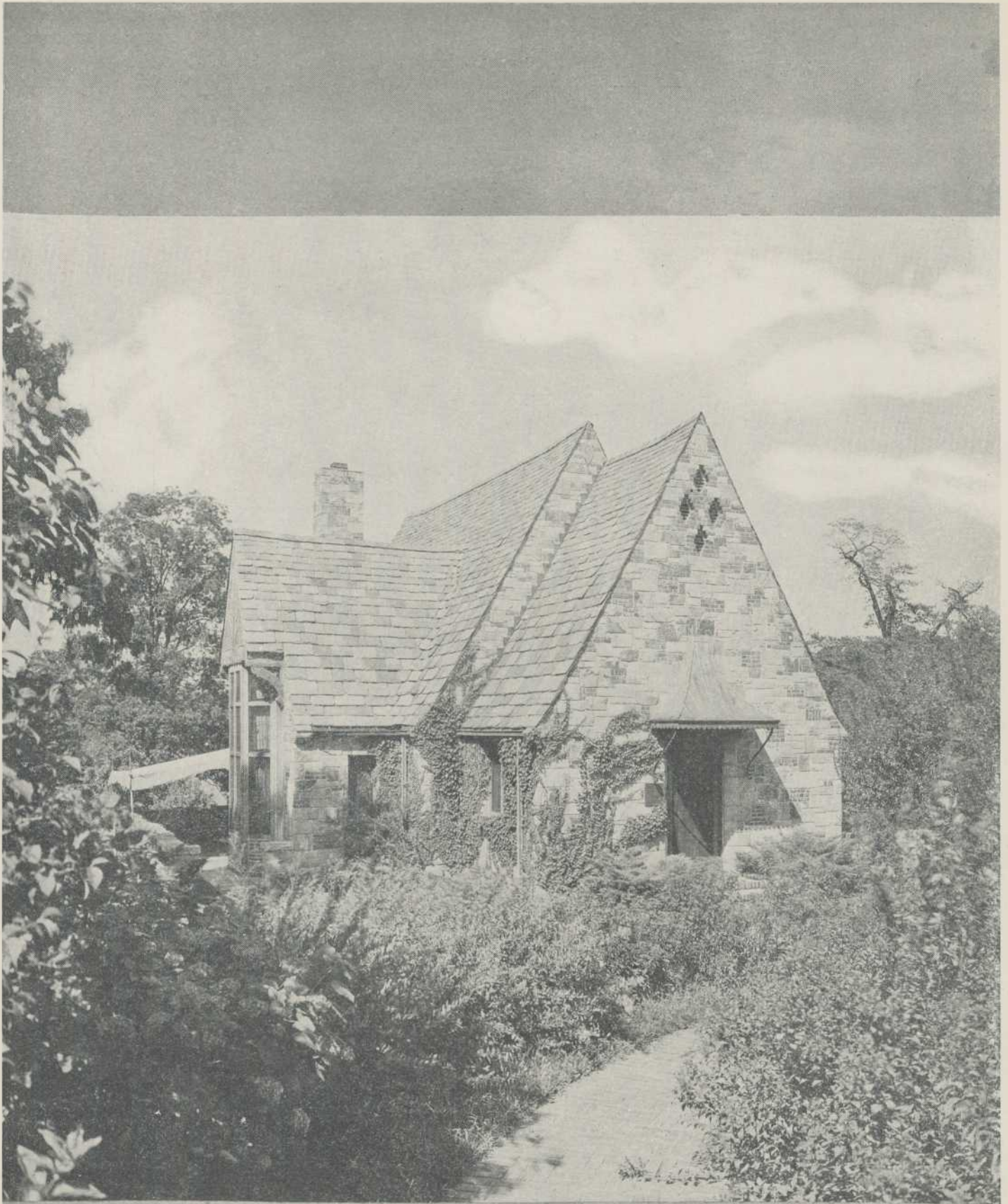
4

'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
 Ah Hard Times come again no more.

Chorus

MANUSCRIPT (LYRICS)

"HARD TIMES COME AGAIN NO MORE"



BEAUTIFUL FOSTER HALL

MASSA'S IN THE COLD, COLD GROUND

Arrangement by
MAX HIRSCHFELD

Words and Music by
STEPHEN C. FOSTER

Fairly slow, dreamy

The piano introduction is written in treble and bass clefs with a key signature of two sharps (D major) and a common time signature. It features a melody in the right hand with a 'mp' (mezzo-piano) dynamic and a bass line in the left hand. The piece concludes with a 'p' (piano) dynamic and a 'pp Fine' (pianissimo) ending.

Round the mead-ows am a ring - ing, De dark-ey's mourn-ful song,
 When de au-tumn leaves were fall - ing, When de days were cold, 'Twas
 Mas - sa make de dark-ey's love him, Cayse he was so kind,

The piano accompaniment for the first line of lyrics is in treble and bass clefs, matching the key signature and time signature. It provides harmonic support for the vocal line.

While de mock-ing bird am sing - ing, Hap - py as de day am long. _____
 hard to hear old Mas - sa call - ing, Cayse he was so weak and old. _____
 Now dey sad - ly weep a - bove him, Mourn-ing cayse he leave dem be - hind. _____ I

The piano accompaniment for the second line of lyrics continues the harmonic structure, ending with a final chord in the right hand.

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D G D E7 A7

Where de i-vy am a creep - ing, O'er de grass-y mound, ———
 Now de or-ange tree am bloom - ing, On de sand-y shore, ———
 Can - not work be-fore to - mor - row, Cayse de tear-drops flow, ——— I

D G D A7 D

Dear old Mas-sa am a sleep - ing, Sleep-ing in the cold, cold ground. ———
 Now de sum-mer days are com - ing, Mas - sa neb-ber calls no more. ———
 Try to drive a - way my sor - row, Pick-in on de old ban - jo. ———

CHORUS G D G D E7 A7

Down in de corn - field Hear that mourn-ful sound:

mf

D E9 D A7 D

All de dark-ey's am a weep - ing, MAS-SAS IN DE COLD, COLD GROUND. ———

p

MY OLD KENTUCKY HOME, GOOD-NIGHT.

Words & Music by STEPHEN C. FOSTER.

Poco adagio.

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

*) G C G A7

The sun shines bright in the old Kentuck-y home, 'Tis summer, the dark-ies are

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in G major and begins with a whole rest, followed by a quarter note G4. The piano accompaniment features chords corresponding to the guitar diagrams above.

D7 G C G D7 G

gay, The corn-top's ripe and the mead-ow's in the bloom, While the birds make music all the day; The

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with a quarter note G4, followed by a half note A4, and then a quarter note G4. The piano accompaniment continues with chords corresponding to the guitar diagrams above.

*) Symbols and Diagrams are for Guitar

SPECIAL INQUIRY - CHINA

G C G A7 D7

young folks roll on the lit-tle cab - in floor, All mer-ry, all hap-py and bright. By'n

G C G D7 G

by Hard Times comes a knock-ing at the door, Then my old Kentuck - y Home, good-night!

Chorus.
1st SOP. Air.

G C G C G

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

2d SOP.

TENOR.

BASS.

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

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

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

Swirl
back
to Verse

2^d VERSE.

They hunt no more for the pos-sum 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 cab-in door; The day goes by like a shad-ow o'er the heart, With sor-row where all was de-light; The time has come when the darkies have to part, Then my old Kentucky home, good night! *CHO.*

3^d VERSE.

The head must bow and the back will have to bend, Wher-ev-er the dark-y may go; A few more days and the trou-ble all will end In the field where the su-gar-canes grow; A few more days for to tote the weary load, No matter, 'twill never be -light, A few more days till we tot-ter on the road, Then my old Kentucky Home, Good-night! *CHO.*

SONNET PIANO - CANADA

NELLY BLY

Arranged by
MAX HIRSCHFELD

Words and Music by
STEPHEN C. FOSTER

Polka Tempo

PIANO *mf*

*) C G7 C A7 Dm

Nel - ly Bly! Nel - ly Bly! Bring de broom a - long, We'll
 Nel - ly Bly hab a voice Like de tur - tle dove, I
 Nel - ly Bly shuts her eye When she goes to sleep,
 Nel - ly Bly! Nel - ly Bly! Neb - ber, neb - ber sigh,

p

C D7 Dim G7 C

sweep de kitch - en clean, my dear, And hab a lit - tle song.
 hears it in de mead - ow, And I hears it in de grove:
 When she wak - ens up a - gain Her eye - balls'gin to peep: De
 Neb - ber bring de tear-drop To de cor - ner ob your eye, For de

*) Symbols and Diagrams are for Guitar

C G7 C A7 Dm

Poke de wood my la - dy lub, And make de fire burn, And
 Nel - ly Bly hab a heart Warm as cup ob tea, And
 way she walks, she lifts her foot, And den she brings it down, And
 pie is made ob pun - kins And de mush is made ob corn, And dere's

p

C D7 Dim G7 C

while I take de ban - jo down, Just gib de mush a turn.
 big - ger dan de sweet po - ta - to Down in Ten - nes - see.
 when it lights dere's mu - sic dah, In dat part ob de town.
 corn and pun - kins plen - ty, lub, A ly - in' in de barn.

sfz

SOLO CHORUS Gay

C Aug F Dim C D7 G7

Heigh! Nel - ly, Ho! Nel - ly, lis - ten, lub, to me, I'll

p

C F Am Aug G7 C

sing for you, play for you, A dul - cem mel - o - dy.

SOPRANO

pp

Heigh! Nel - ly, Ho! Nel - ly, lis - ten, lub, to me, I'll

ALTO

pp

Heigh! Nel - ly, Ho! Nel - ly, lis - ten, lub, to me, I'll

TENOR

pp

Heigh! Nel - ly, Ho! Nel - ly, lis - ten, lub, to me, I'll

BASS

pp

Heigh! Nel - ly, Ho! Nel - ly, lis - ten, lub, to me, I'll

pp

ritenuto e crescendo poco a poco D. C.

sing for you, play for you, A dul - cem mel - o - dy.

ritenuto e crescendo poco a poco D. C.

sing for you, play for you, A dul - cem mel - o - dy.

ritenuto e crescendo poco a poco D. C.

sing for you, play for you, A dul - cem mel - o - dy.

ritenuto e crescendo poco a poco D. C.

sing for you, play for you, A dul - cem mel - o - dy.

ritenuto e crescendo poco a poco

f

sfz

D. C.

8va bassa

mf

sfz

OH! SUSANNA

Arranged by
MAX HIRSHFELD

By
STEPHEN FOSTER

Allegretto

b

VOICE

I came from A-la-ba-ma, Wid my ban-jo on my knee, I'm gwine to Loui-si-
 jumped a-board de tel-e-graph, And trabled down the riv-er, De lec-tric flu-id
 soon will be in New Or-leans, And den I'll look all 'round, And when I find Su-

an-a, My true love for to see. It rained all night the day I left, The
 mag-ni-fied, And killed five hun-dred nig-gers. De bull-gine bust, de horse run off, I
 san-na, I will fall up-on de ground. And if I do not find her, Dis

weath-er it was dry, The sun so hot I froze to death, Su-san-na don't you cry.
 real-ly thought I'd die, I shut my eyes to hold my breath, Su-san-na don't you cry.
 dark-i-el sure-ly die, And when I'm dead and bur-ied, Su-san-na don't you cry.

CHORUS

Oh Su-san-na, Oh don't you cry for me, I've

Symbols and Diagrams are for Guitar

10,387-2

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BTOP

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

1.2. 3.

to end part

CHORUS

SOPRANO
Oh Su - san-na, Oh don't you cry for me, I've come from Al - a - ba - ma, Wid my

ALTO
Oh Su - san-na, Oh don't you cry for me, I've come from Al - a - ba - ma, Wid my

TENOR
Oh Su - san-na, Oh don't you cry for me, I've come from Al - a - ba - ma, Wid my

BASS
Oh Su - san-na, Oh don't you cry for me, I've come from Al - a - ba - ma, Wid my

ban - jo on my knee. —

ban - jo on my knee. —

ban - jo on my knee. —

ban - jo on my knee. —

a little slower

p

to modulation

OLD BLACK JOE

Arrangement by
MAX HIRSCHFELD

Words and Music by
STEPHEN C. FOSTER

Fairly slow

p

The piano introduction consists of two staves. The right hand features a melody with dotted rhythms and eighth-note patterns, while the left hand provides a steady accompaniment with chords and moving lines. The tempo is marked 'Fairly slow' and the dynamics are 'p' (piano).

D

G A7 D

Gone are the days when my heart was young and gay,
Why do I weep when my heart should feel no pain,
Where are the hearts once so hap - py and so free; The

The first system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams for D, G, A7, and D are shown above the vocal line. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include 'p'.

D

G D G E9 A7

Gone are my friends from the cot - ton fields a - way
Why do I sigh that my friends come not a - gain
child - ren so dear that I held up - on my knee?

The second system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams for D, G, D, G, E9, and A7 are shown above the vocal line. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

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10519-3

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D G A7 D

Gone from the earth to a bet - ter place I know. I
 Griev - ing fo forms now de - part - ed long a - go,
 Gone to the shore where my soul has long'd to go.

A7 D G D G D A7 D

hear their gen - tle voi - ces call - ing "OLD BLACK JOE?"

D G A7 D

I'm com - ing, I'm com - ing, For my head is bend - ing low, I

p

A7 D G D G D A7 D

hear those gen - tle voi - ces call - ing "OLD BLACK JOE?"

MALE CHORUS *à capella*

1st & 2nd Tenors

pp

I'm com-ing, I'm com-ing, For my head is bend-ing low; I

Baritone & Bass

pp

Hm Hm Hm Hm

pp rit. *D. C.*

hear those gen-tle voi-ces call-ing "OLD BLACK JOE"

pp rit.

hear those gen-tle voi-ces call-ing "OLD BLACK JOE"

D. C.

p *rit.*

OLD DOG TRAY

Arrangement by
MAX HIRSCHFELD

Written and Composed
By STEPHEN C. FOSTER

Andante (con espressione)

The piano introduction consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Dynamics include *mf* and *p*.

VOICE

*^o G D7 G

The morn of life is past, And eve-ning comes at last, It
The forms I called my own, Have van-ished one by one, The
When thoughts re-call the past, His eyes are on me cast; I

The piano accompaniment for the first vocal line features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p*.

brings me a dream of a once hap-py day, — Of mer-ry forms I've seen, Up-
loved ones, the dear ones have all passed a - way, — Their hap-py smiles have flown, Their
know that he feels what my breaking heart would say: — Al- though he can-not speak, I'll

The piano accompaniment for the second vocal line includes a *rit.* (ritardando) marking. It features a melody in the right hand and a supporting bass line in the left hand.

*) Symbols and Diagrams are for Guitar

D7 B7 Am7 G D7 G

on the vil-lage green, — Sport-ing with my Old Dog Tray. —
 gen-tle voic-es gone, — I've noth-ing left but Old Dog Tray. —
 vain-ly, vain-ly seek, — A bet-ter friend than Old Dog Tray. —

D7 G D7 B7 D7

CHORUS

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

mf *rit.*

G D7 B7 Am7 D7 G

gen-tle, he is kind; I'll nev-er, nev-er find, — A bet-ter friend than Old Dog Tray. —

a tempo

mf

OLD FOLKS AT HOME.

2

Written and Composed by S.C. FOSTER.

Moderato.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. The melody consists of quarter and eighth notes. The bass line features chords and single notes.

Second system of piano introduction, continuing the melody and accompaniment from the first system.



Vocal melody line in treble clef, key signature of two sharps, common time. It consists of quarter and eighth notes.

1. Way down up-on de Swa-nee rib-ber, Far, far a-way,
 2. All 'round de lit-tle farm I wan-der'd When I was young,
 3. One lit-tle hut a-mong de bush-es, One dat I love,

Piano accompaniment for the vocal line, showing the bass line and chords in the left hand.

*) Symbols and Diagrams are for Guitar

D G D A7 D

Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks stay.
 Den ma - ny hap-py days I squan-der'd, Ma - ny de songs I sung.
 Still sad - ly to my mem'-ry rush-es No mat-ter where I rove.



D G D A7

All up and down de whole cre - a - tion, Sad - ly I roam,
 When I was play-ing wid my brud-der, Hap - py was I,
 When will I see de bees a hum-ming, All round de comb,

D G D A7 D

Still long-ing for de old plan - ta - tion, And for de old folks at home.
 Oh! take me to my kind old mud-der, Dere let me live and die.
 When will I hear de ban-jo tum-ming, Down in my good old home.

CHORUS.

A7  D  G  D 




All de world am sad and drear - y Eb - ry where I roam,



G  D  A7  D 

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



D  G  D  A7 



WILLIE WE HAVE MISSED YOU

Arrangement by
MAX HIRSCHFELD

Words and Music by
STEPHEN C. FOSTER

Rather anxious

mp

VOICE

*) F C7 F C7

Oh! Will - ie is it you dear, Safe, safe at home? They
 We've longed to see you night - ly, But this night of all; — The
 The days were sad with - out you, The nights long and drear; My

p

F C7 F

did not tell me true, dear, They said you would not come! I heard you at the gate, And you
 fire was blaz - ing bright - ly, And lights were in the hall. — The lit - tle ones were up, 'Til 'twas
 dreams have been a - bout you, Oh! wel - come Will - ie dear! Last night I wept and watched, By the

*) Symbols and Diagrams are for Guitar

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made my heart re-joice, — For I know that wel-come foot-steps, And that
 ten o'-clock and past, — Then their eyes be-gan to twink-le, And they've
 moon-lights cheer-less ray, — 'Til I thought I heard your foot-step, Then I



dear, fa-mil-iar voice, Mak-ing mu-sic on my ear, In a
 gone to sleep at last; But they list-ened for your voice, 'Til they
 wiped my tears a-way; But my heart grew sad a-gain, When I



rit.



lone-ly mid-night gloom, Oh! Will-ie we have missed you, Wel-come, wel-come home.
 thought you'd nev-er come; Oh! Will-ie we have missed you, Wel-come, wel-come home.
 found you had not come; Oh! Will-ie we have missed you, Wel-come, wel-come home.