

[114] Old Folks at Home

Stephen Foster

Arr. John W. Pratt

Moderato

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

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 4/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The music begins with a series of eighth notes in the treble and a steady bass line in the bass.

Dere's wha de old folks stay. All up and down de whole creation Sad - ly I roam,

The second system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef. The melody continues with a mix of eighth and quarter notes, while the bass line provides harmonic support with chords and moving lines.

Still longing for de old plantation, And for de old folks at home. **Chorus** All de world am sad and dreary

The third system of musical notation includes the beginning of the chorus. It starts with a double bar line and a repeat sign. The melody is characterized by a series of eighth notes, and the piano accompaniment features a consistent rhythmic pattern.

Eb - ry-where I roam, Oh! dear ones, how my heart grows weary, far from de old folks at home.

The fourth system of musical notation concludes the chorus. It features a grand staff with a treble clef and a bass clef. The melody ends with a final cadence, and the piano accompaniment provides a soft ending.

2 All 'round de little farm I wandered when I was young, Den many happy days I squandered

The fifth system of musical notation begins the second verse. It features a grand staff with a treble clef and a bass clef. The melody is written in the treble clef and the piano accompaniment is in the bass clef. The music starts with a series of eighth notes in the treble and a steady bass line.

Many de songs I sung, When I was playing wid my brudder, Hap - py was I

The sixth system of musical notation continues the second verse. It features a grand staff with a treble clef and a bass clef. The melody continues with a mix of eighth and quarter notes, and the piano accompaniment provides harmonic support.

Oh! take me to my kind old mudder, Dere let me live and die. **Chorus** All de world am sad and dreary

Musical notation for the first system, measures 37-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

Eb - ry - where I roam, Oh! dear ones, how my heart grows weary, far from de old folks at home.

Musical notation for the second system, measures 43-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

3 One little hut among de bushes, one dat I love, Still sadly to my memr'y rushes

Musical notation for the third system, measures 49-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

No matter where I rove. When will I see the bees a humming, All 'round de comb?

Musical notation for the fourth system, measures 55-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

When will I hear de ban - jo tumming, Down in my good old home? **Chorus** All de world am sad and dreary

Musical notation for the fifth system, measures 61-66. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots.

Eb-ry-where I roam, Oh! dear ones, how my heart grows weary, far from de old folks at home.

Musical notation for the sixth system, measures 67-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a double bar line and repeat dots. The instruction *molto rit.* is written below the bass staff in the final measure.

[115] Yankee Doodle

traditional
ed. J. W. Pratt

7 I can't tell you all I saw, they kept up such a smother, I
6 There was Captain Washing - ton u - pon a slapping stal - lion, a -
5 And eve - ry time they shoot it off, It takes a horn of pow - der, And
4 And there I see a swamping gun large as a log of ma - ple, u -
3 And there we saw a thousand men as rich as Squire Da - vid, And
2 Fath'r and I went down to camp, a - long with Captain Goo - ding, And
1 Yankee Doodle went to town a - riding on a po - ny, He

Musical notation for the first system of the song, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

took my hat off, made a bow, and scampered home to mother.
giving orders to his men. I guess there were a million.
makes a noise like father's gun, only a nation louder.
pon a deuced little cart, a load for father's cattle.
what they wasted every day, I wish it could be saved.
there we saw the men and boys as thick as hasty pudding.
stuck a feather in his cap and called it macaroni.

Musical notation for the second system of the song, continuing the melody and accompaniment from the first system.

Chorus:

9 Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy,

Musical notation for the chorus of the song, starting at measure 9. It features a treble and bass clef with a key signature of two sharps and a 2/4 time signature.

13 Mind the mu - sic and the step, and with the girls be han - dy.

Musical notation for the final system of the song, starting at measure 13. It features a treble and bass clef with a key signature of two sharps and a 2/4 time signature.

[116] Putting on the style

George P. Wright

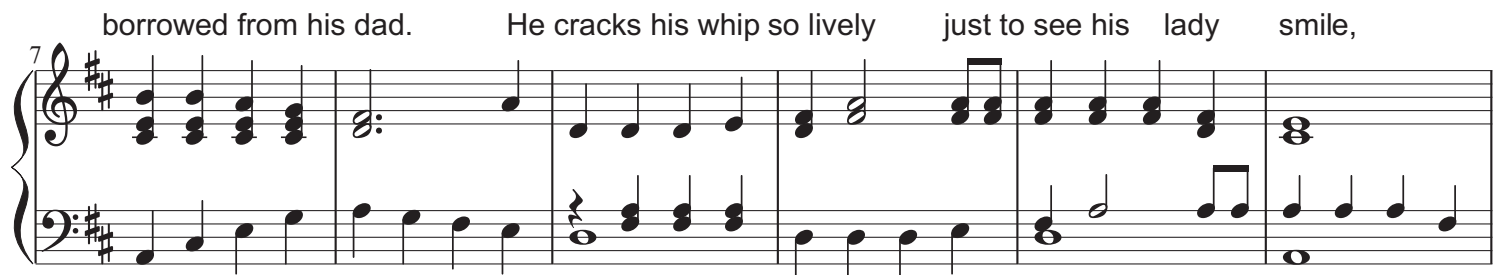
Norman Cazden

arr. John W. Pratt

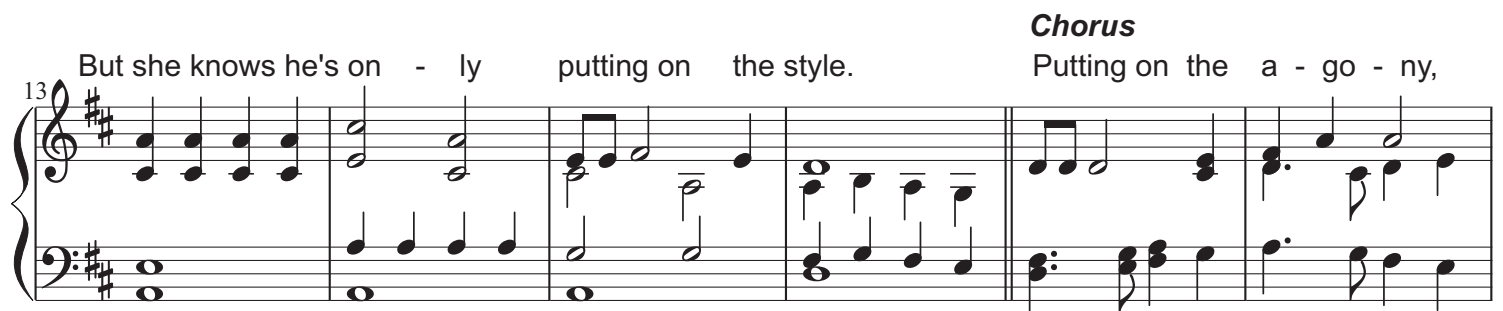
1 Young man in a carriage, driving like he's mad, with a pair of horses he



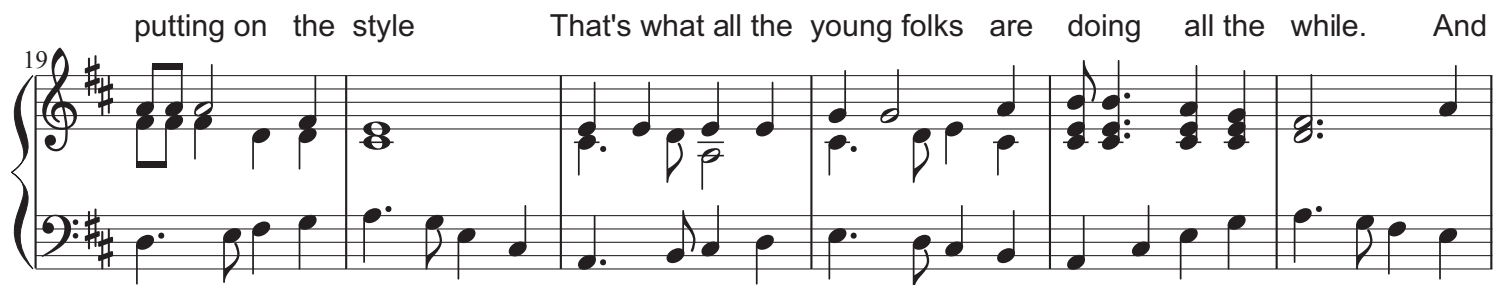
7 borrowed from his dad. He cracks his whip so lively just to see his lady smile,




13 But she knows he's on - ly putting on the style. **Chorus** Putting on the a - go - ny,



19 putting on the style That's what all the young folks are doing all the while. And



25 as I look around me, I'm very apt to smile, To see so many people Putting on the style.



[117] Things are seldom what they seem

W. S. Gilbert

Arthur Sullivan

1b Black sheep dwell in every fold; all that glitters is not gold; storks turn out to

1a Things are seldom what they seem, Skim milk masquerades as cream; highlows pass as

ff *detached*

be but logs; bulls are but inflated frogs. So they be, frequentlee. Drops the wind & stops the mill;

ff

turbot is ambitious brill; gild the farthing if you will, yet it is a farthing still. Yes, I know. That is so.

24 Tho' to catch your drift I'm striving, it is shady, it is shady; I don't see at what you're driving, mystic

30 lady mystic la - dy. Stern con - vic - tion's o'er me stealing, that the mystic

35 la - dy's dealing in o - ra - cu - lar re - vealing. Yes, I know, that is so!

ff

[118] Let me call you Sweetheart

Beth Slater Whitson

Leo Friedman (1910)

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melody of eighth and quarter notes, while the left hand provides a simple bass line of quarter notes.

2 Longing for you all the while, more and more;
1 I am dreaming dear of you, day by day,

Piano accompaniment for the first vocal line, measures 9-16. The right hand has a melody with eighth notes and quarter notes, and the left hand has a bass line with quarter notes.

Longing for the sunny smile, I a - dore;
Dreaming when the skies are blue, when they're gray;

Piano accompaniment for the second vocal line, measures 17-24. The right hand has a melody with eighth notes and quarter notes, and the left hand has a bass line with quarter notes.

Birds are singing far and near, ro - ses blooming ev'ry - where,
When the sil - v'ry moonlight gleams, still I wander on in dreams,

Piano accompaniment for the third vocal line, measures 25-32. The right hand has a melody with quarter notes and half notes, and the left hand has a bass line with quarter notes.

You, a - lone, my heart can cheer; You, just you.
In a land of love, it seems, just with you.

Piano accompaniment for the final vocal line, measures 33-40. The right hand has a melody with quarter notes and half notes, and the left hand has a bass line with quarter notes.

Chorus

Let me call you "Sweetheart," I'm in love with you.

Musical notation for the first system of the chorus, measures 41-47. The music is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody consists of quarter and eighth notes, with some rests. The accompaniment features chords and single notes.

Let me hear you whisper that you love me

Musical notation for the second system of the chorus, measures 48-54. The melody continues with quarter and eighth notes. The accompaniment includes chords and single notes, with some accidentals (sharps and flats) appearing.

too. Keep the love - light glowing in your eyes

Musical notation for the third system of the chorus, measures 55-61. The melody features a long note with a slur, indicating a sustained sound. The accompaniment continues with chords and single notes.

so true. Let me call you "Sweetheart," I'm in

Musical notation for the fourth system of the chorus, measures 62-68. The melody includes a long note with a slur. The accompaniment features chords and single notes.

love with

1. you.

2.

Musical notation for the fifth system of the chorus, measures 69-75. The system includes a first ending bracket labeled '1. you.' and a second ending bracket labeled '2.'. The melody and accompaniment conclude the chorus.

[119] The Streets of Laredo

The Cowboy's Lament

Traditional

arr. John W. Pratt

6 "Go fetch me a cup, a cup of cold water, to cool my parched lips," the cowboy then said; be
5 "Oh, beat the drum slowly & play the fife lowly. Play the dead march as you carry me along. Take me
4 "Get six jolly cowboys to carry my coffin. Get six pretty maidens to carry my pall. Put
3 "It was once in the saddle I used to go dashing. It was once in the saddle I used to go gay.
2 "I see by your outfit that you are a cowboy." These words he did say as I boldly stepped by. "Come
1 As I walked out on the streets of La-re - do, as I walked out in La - re - do one day, I

The first system of musical notation is in 3/4 time with a key signature of one flat (Bb). It consists of a treble and bass staff. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a steady accompaniment of quarter notes. The music begins with a whole rest in the bass staff and a quarter note in the treble staff.

fore I re - turned, the spi - rit had left him and gone to its maker—the cowboy was dead.
to the green valley and lay the sod o'er me, for I'm a young cowboy & I know I've done wrong."
bunches of roses all o - ver my cof - fin, ro - ses to deaden the clods as they fall."
First to the dram-house and then to the card-house. Got shot in the breast; I am dying today."
sit down be-side me and hear my sad sto - ry. I was shot in the breast and I know I must die."
spied a young cow - boy wrapped in white linen, wrapped in white linen as cold as the clay.

The second system of musical notation continues the piece in the same 3/4 time and Bb key signature. It features a treble and bass staff. The treble staff has a melody with eighth and quarter notes, and the bass staff has a steady accompaniment of quarter notes. The system ends with a double bar line and repeat dots in both staves.

last stanza, dirge

7 We beat the drum slowly & played the fife lowly, and bit-ter-ly wept as we bore him a-long; for we

The third system of musical notation is in 3/4 time with a key signature of one flat (Bb). It consists of a treble and bass staff. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a steady accompaniment of quarter notes. The music begins with a whole rest in the bass staff and a quarter note in the treble staff.

all loved our comrade, so brave, young, & handsome, we all loved our comrade altho he'd done wrong.

26

The fourth system of musical notation is in 3/4 time with a key signature of one flat (Bb). It consists of a treble and bass staff. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a steady accompaniment of quarter notes. The system ends with a double bar line and repeat dots in both staves. A 'rit.' marking is present in the bass staff.

[121] Onward Christian Soldiers

Sabine Baring-Gould

Arthur Sullivan
ed. J. W. Pratt

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a steady, rhythmic accompaniment with chords and some melodic lines.

The second system of musical notation continues from the first system, maintaining the same two-staff format and key signature. It includes various chordal textures and melodic fragments.

The Refrain section begins at measure 17. It features a more active melodic line in the upper staff and a steady bass line in the lower staff. The notation includes various rhythmic values and chordal structures.

con 8vb ad lib.

con 8vb ad lib.

1 Onward, Christian soldiers, marching as to war,
With the cross of Jesus going on before.
Christ, the royal Master, leads against the foe;
Forward into battle see His banners go!
Refrain: Onward, Christian soldiers, marching as to war,
With the cross of Jesus going on before.

2 At the sign of triumph Satan's host doth flee;
On then, Christian soldiers, on to victory!
Hell's foundations quiver at the shout of praise;
Brothers lift your voices, loud your anthems raise.
Refrain

3 Like a mighty army moves the church of God;
Brothers, we are treading where the saints have trod.
We are not divided, all one body we,
One in hope and doctrine, one in charity.
Refrain

4 What the saints established that I hold for true.
What the saints believèd, that I believe too.
Long as earth endureth, men the faith will hold,
Kingdoms, nations, empires, in destruction rolled.
Refrain

5 Crowns and thrones may perish, kingdoms
rise and wane,
But the church of Jesus constant will remain.
Gates of hell can never gainst that church prevail;
We have Christ's own promise, and that cannot fail.
Refrain

6 Onward then, ye people, join our happy throng,
Blend with ours your voices in the triumph song.
Glory, laud and honor unto Christ the King,
This through countless ages men and angels sing.
Refrain

[122] Though dark are our sorrows

The Prince's Day

Moore's Irish Melodies

Thomas Moore

accompaniment John Stevenson

additional arr. John W. Pratt

Intro

1 Though dark are our sorrows, to-day we'll forget them, & smile through our tears, like a sunbeam in showers: There

never were hearts, if our rulers would let them, more formed to be grateful & blest than ours. But just when the chain, has ceased to pain, &

hope has enwreathed it round with flowers, there comes a new link, our spirits to sink--Oh! the joy that we taste, like the light of the poles, is a

flash amid darkness, too brilliant to stay; but, though 'twere the last little spark in our souls, we must light it up now, on our

30 Prin - ce's Day. **Coda**

2 Contempt on the minion who calls you disloyal! Though fierce to your foe, to your friends you are true; & the tribute most high to a

head that is royal, is love from a heart that loves liberty too. While shrink from the blaze of the cowards, who blight your fame, your right, would

battle array, the Standard of Green in front would be seen--O, my life on your faith! were you summoned this minute, you'd

cast every bit-ter re - membrance away, and show what the arm of old Erin has in it, when roused by the foe, on her

57 Prin - ce's Day. **Coda**

3 He loves the Green Isle, & his love is recorded in hearts which have suffered too much to forget; & hope shall be crowned, & at-

Musical notation for measures 62-67, featuring a treble and bass clef staff with a key signature of one flat and a common time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef.

tachment rewarded, & Erin's gay jubilee shine out yet. The gem may be broke by many a stroke, but

Musical notation for measures 68-72, continuing the piece with similar melodic and accompaniment patterns.

nothing can cloud its native ray; each fragment will cast a light to the last & thus, Erin, my country, though broken thou art, there's

Musical notation for measures 73-78, showing a continuation of the musical theme.

luster within thee, that ne'er will decay; a spirit which beams through each suffering part, and now smiles at all pain on the

Musical notation for measures 79-83, leading towards the end of the section.

84 Prin - ce's Day. **Coda**

Musical notation for measures 84-88, labeled as the Coda section, ending with a double bar line.

[123] Polly wolly doodle

Harvard Song Book
arr. John W. Pratt

2 Oh my Sal she am a maiden fair,

With curly eyes & laugh-

1 Oh I went down South for to see my Sal, Sing Polly Wolly Doodle all the day,

My Sally am a

Musical notation for the first system, measures 1-5. The piece is in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note bass line.

ing hair,

spunky gal. Sing Polly Wolly Doodle all the day. Fare thee well, fare thee well, fare thee well my fairy

Chorus

Musical notation for the second system, measures 6-11. This system includes the 'Chorus' section. The melody continues with eighth and sixteenth notes. The accompaniment remains consistent with the first system. Measure 6 is marked with a '6' at the beginning of the staff.

fay,

For I'm going to Louisiana for to see my Susyanna Sing Polly Wolly Doodle all the day.

Musical notation for the third system, measures 12-16. This system includes the final part of the chorus. The melody concludes with a double bar line and repeat dots. The accompaniment also ends with a double bar line and repeat dots. Measure 12 is marked with a '12' at the beginning of the staff.

4 Oh I went to bed but it wasn't no use,

My feet stuck out for a

3 Oh a grasshopper sittin' on a RR track, Sing Polly Wolly Doodle all the day,

A - pickin' his teef wid a

Musical notation for the fourth system, measures 17-21. This system includes the final part of the song. The melody concludes with a double bar line and repeat dots. The accompaniment also ends with a double bar line and repeat dots. Measure 17 is marked with a '17' at the beginning of the staff.

chicken roost.

carpet tackl. Sing Polly Wolly Doodle all the day. Fare thee well, fare thee well, fare thee well my fairy

Chorus

fay, For I'm going to Louisiana for to see my Susyanna Sing Polly Wolly Doodle all the day.

6 He sneezed so hard wid de 'hoopin' cough, He sneezed his head an' his
5 Be - hind de barn, down on my knees, Sing Polly Wolly Doodle all the day. .I thought I heard that

tail right off.
chicken sneeze. Sing Polly Wolly Doodle all the day. Fare thee well, fare thee well, fare thee well my fairy

Chorus

fay, For I'm going to Louisiana for to see my Susyanna Sing Polly Wolly Doodle all the day. 2.

[124] Jeanie with the Light Brown Hair

Stephen Foster
ed. & arr. by John W. Pratt

3 I sigh for Jeanie, but her light form strayed far from the fond hearts round her native glade. Her
2 I long for Jeanie with the day dawn smile, radiant in gladness, warm with winning guile. I
1 I dream of Jeanie with the light brown hair borne, like a vapor, on the summer air. I

The first system of musical notation consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

smiles have vanished and her sweet songs flown flitting like the dreams that have cheered us and gone.
hear her melodies, like joys gone by sighing round my heart o'er the fond hopes that die.
see her tripping where the bright streams play, happy as the daisies that dance on her way.

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment continues with a similar rhythmic pattern.

Now the nodding wild flow'rs may wither on the shore while her gentle fingers will cull them no more. Oh! I
Sighing like the night wind and sobbing like the rain, wailing for the lost one that comes not again. Oh! I
Many were the wild notes her merry voice would pour, many were the blithe birds that warbled them o'er. Oh! I

The third system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment continues with a similar rhythmic pattern. The system ends with the instruction *ad lib.* and a fermata over the final note.

sigh for Jeanie with the light brown hair floating like a va - por, on the soft summer air.
long for Jeanie, and my heart bows low, never more to find her where the bright waters flow.
dream of Jeanie with the light brown hair floating like a va - por, on the soft summer air.

The fourth system of musical notation continues the vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment continues with a similar rhythmic pattern. The system ends with the instruction *rallentando* and a fermata over the final note.

[125] Pack up your troubles

George Asaf (George Henry Powell)

Felix Powell (1915)

ed. J. W. Pratt

Tempo di Marcia

3 Private Perks he came back from Bosche-shooting with his smile his funny smile.

2 Private Perks went a-marching into Flanders with his smile his funny smile.

1 Private Perks is a funny little codger with a smile a funny smile.

Round his home he then set about recruiting with his smile his funny smile.

He was lov'd by the privates & commanders for his smile his funny smile.

Five feet none, he's an art - ful little dodger with a smile a funny smile.

He told all his pals, the short, the tall, what a
When a throng of Bosches came a-long with a
Flush or broke he'll have his little joke, he can't

time he'd had; and as each en - lis - ted like a man Private
mighty swing, Perks yell'd out, "This little bunch is mine! Keep your
be suppress'd. All the o - ther fellows have to grin when he

Perks said 'Now my lad,' Hi!
heads down, boys and sing, Hi!
gets this off his chest, Hi!

Pack up your troubles in your old kit - bag, and
Refrain *mp* 2nd time *f*

Musical notation for measures 37-44. The system includes a treble and bass clef. Measure 37 starts with a treble clef and a key signature of three flats. The music features chords in the treble and a moving bass line. A dynamic marking of *sf* is present in measure 41. A repeat sign is used in measure 42, with the instruction *well marked* written above the treble staff.

smile, smile, smile,

While you've a lu-ci-fer to light your

Musical notation for measures 45-51. The system includes a treble and bass clef. The music continues with chords and a bass line. A dynamic marking of *sf* is present in measure 48. A repeat sign is used in measure 50.

fag, Smile, boys, that's the style.

What's the use of worrying?

Musical notation for measures 52-59. The system includes a treble and bass clef. The music continues with chords and a bass line. A dynamic marking of *sf* is present in measure 55. A repeat sign is used in measure 58.

It ne - ver was worth while, so

Pack up your troubles in your old kit-bag, And

Musical notation for measures 60-68. The system includes a treble and bass clef. The music continues with chords and a bass line. A dynamic marking of *sf* is present in measure 63. A repeat sign is used in measure 67.

smile, smile, smile.

1.

2.

D.S.

last time

Musical notation for measures 69-75. The system includes a treble and bass clef. The music continues with chords and a bass line. A dynamic marking of *ff* is present in measure 72. A repeat sign is used in measure 74. The system ends with a final chord and a fermata.

[126] Old Dan Tucker

traditional
arr. John W. Pratt

5 Old Dan Tucker is come to town, ri - ding a billy goat, leading a hound,
4 Old Dan Tucker clumb a tree his Lord and mas - ter for to see. The
3 Old Dan Tucker he got drunk, fell in the fire and kicked up a chink,
2 Old Dan Tucker is come to town, swingin' the la - dies round and round,
1 Old Dan Tucker was a fine old man, washed his face in a fry - in' pan,

Musical notation for the first system, measures 1-4. The score is in G major (one sharp) and 2/4 time. It features a treble and bass clef with piano accompaniment. The melody is simple and rhythmic, with a steady bass line.

Hound dog bark and the billy goat jump, landed Dan Tucker on top of a stump.
limb it broke and he had a fall, never got to see his Lord at all.
Red hot coal got in his shoe and oh my lawd how the ashes flew!
First to the right, then to the left then to the girl that he loves best.
Combed his head with a wa - gon wheel, died with a toothache in his heel.

Musical notation for the second system, measures 5-8. The score continues from the first system, maintaining the same key and time signature. The piano accompaniment includes some chords with a '7' symbol, indicating a seventh chord.

Chorus:

Get out the way, old Dan Tucker, you're too late to get your supper.

Musical notation for the chorus, measures 9-12. The melody is more active than the verses, with a series of eighth notes in the treble clef. The bass line consists of steady chords.

Supper's o - ver and dinner is cookin', Old Dan Tucker just standin' there lookin'.

Musical notation for the final system, measures 13-16. The score concludes with a final cadence in the treble clef and a steady bass line.

[127] Nobody knows the trouble I've seen

traditional
arr. John W. Pratt

Refrain

No-bo - dy knows the trouble I've seen. no-bo - dy knows but Je - sus.

Musical notation for the first part of the Refrain, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef.

replace by
Coda last time

No-bo - dy knows the trouble I've seen. Glo - ry Hal - le lu - jah!

Musical notation for the second part of the Refrain, measures 5-8. The music continues in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef.

Stanza

5 I never shall for - get that day, Oh yes, Lord, when Jesus washed my
4 One day when I was walk'n' a - long, Oh yes, Lord.. The sky op'n'd up and
3 Though you may see me going 'long so, Oh yes Lord I have my tri - als
2 I wish that I could find a way; Oh yes, Lord. But life is just one
1 Sometimes I'm up, sometimes I'm down, Oh yes, Lord. Sometimes I'm almost

Musical notation for the Stanza, measures 9-14. The music is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef.

sins a - way,
Love come down,
here be-low,
long, dark day;
to the ground, Oh yes, Lord.

Coda

lu - jah!

Musical notation for the Coda, measures 15-18. The music is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef.

[128] Old MacDonald

traditional
arr. John W. Pratt

1. chicks - peep. 2. ducks - quack. 3. turkeys - gobble. 4. pigs - oink.
5. cows - moo. 6. hens - cluck. 7. cats - meow.

1 Old MacDonald had a farm, E-I-E-I-O! And on this farm he had some chicks, E-I-E-I - O! With a

The first system of music is in 4/4 time and G major. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody, starting with a quarter rest followed by quarter notes G, A, B, C, D, E, F#, G. The bass staff provides a harmonic accompaniment with chords and single notes.

x x here & a x x there, here a x, there a x, everywhere a x x, old MacDonald had a farm, E-I-E-I-O!

The second system of music continues the melody from the first system. It features a treble clef staff with a melody that includes eighth and sixteenth notes, and a bass clef staff with a steady accompaniment.

2 Old MacDonald had a farm, E-I-E-I-O! And on this farm he had some ducks, E-I-E-I - O! With a

The third system of music is in 4/4 time and G major. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody, starting with a quarter rest followed by quarter notes G, A, B, C, D, E, F#, G. The bass staff provides a harmonic accompaniment with chords and single notes.

x x here & a x x there, here a x, there a x, everywhere a x x, old MacDonald had a farm, E-I-E-I-O!

The fourth system of music continues the melody from the third system. It features a treble clef staff with a melody that includes eighth and sixteenth notes, and a bass clef staff with a steady accompaniment.

[129] Missouri Waltz

J. R. Shannon

J. V. Eppel

arr. F. K. Logan (1916)

Slowly and dreamily

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first time

second time (after D.S.)

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Hush - a-bye, ma ba - by, slumbertime is comin' | ba - by, go to sleep on Mommy's knee, soon; jour - ney back to Di - xie-land in dreams a - gain with me; it seems like your rest yo' head u - pon my breast while Mom - my hums a tune; the sandman is

Mommy is there once a-gain, & the old folks were strum - min' that same old re-frain. cal-lin' where shadows are fallin', while the soft breezes sigh as in days long gone by.

Way down in Mis - sou - ri where I heard this me-lo- | sou - ri where I learned this lulla-

dy When the stars were blin - kin' and the moon was climbin' high, seems I hear voi-ces my Mommy's knee; the old folks were

low, as in days long a - go, singin' hush - a - bye.
hum - min'; their ban-jos were strummin' so sweet and low.

38  **Fine**

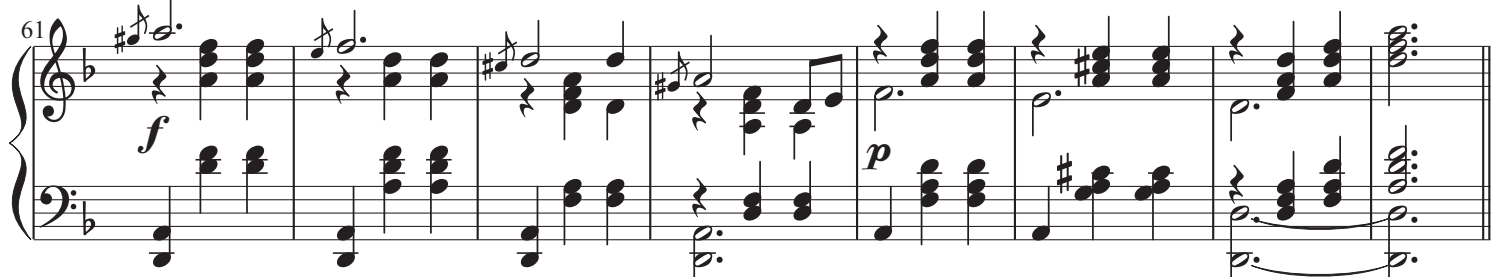
Strum, strum, strum, strum, strum, Seems I hear those banjos play - in' once a-gain,

45 

Hum, hum, hum, hum, hum, that same old plain - tive strain.

53 

Interlude

61 

Hear that mourn - ful me - lo - dy, it just haunts you the whole day long, & you

69 

D.S. al Fine

wander in dreams back to Dixie, it seems, when you hear that old time song.

77 

[131] Now the day is over

Sabine Baring-Gould

Joseph Barnby

1st meas. mod. & 2 stanzas added by J. W. Pratt

1 Now the day is o - ver, night is draw - ing nigh;

5 Sha - dows of the eve - ning steal across the sky.

9 2 Now the darkness ga - thers, stars be - gin to peep,

13 Birds and beasts and flo - wers soon will be a - sleep.

17 3 Je - sus, give the wea - ry calm and sweet re - pose;

21 With Thy ten - d'rest bles - sing may mine eye - lids close.