

COMIC SONGS.

RAZZLE DAZZLE.

JOHNNY GET YOUR GUN.

AS EASY AS A.B.C.

THE GIRLS ARE IMMENSIBUS

GOOD OLE ABY LINKUM.

MY WIFE AND EYE.

SHE LIVES ON THE BANKS OF THE
RHINO.MOHAWK
MINSTRELS
MAGAZINE.
NOVELTY
NUMBER

No. 63. Vol 21.

SONGS & BALLADS.

THE POOR THAT ARE POORER
THAN I.

KATE ADARE.

BISCAY BAY.

WHY HAVE YOU CEASED TO
LOVE ME?ONLY TO SEE THAT DEAR
OLD FACE AGAIN.

ROLL ON YE WAVES.

MINE AT LAST.

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THE MOHAWK MINSTRELS' MAGAZINE.

FAVOURITE SONGS AND BALLADS.

SUNG BY MASTER BENTLEY

THE POOR THAT ARE POORER THAN I.

WRITTEN BY HARRY HUNTER.

COMPOSED BY WILLIAM FRANCIS.

PIANO.

I am poor, I am poor, There's no
Gentle peace cometh more, To the
Then if health bless your life, Lend a

car-pet-ed floor, In the cot that is small, but mine own; Yet I
homes of the poor, Than the gild-ed saloons of the great; And the
hand in the strife, To the weak who without it may fall; If it

calmly survey, On the hill far a-way, The Park and the Man-sion of
wealthy may hide, Many griefs in their pride, But cannot shut them out from the
be but a mite, It is good in the sight, Of the boun-ti-ful Giv-er of

stone. There's a shel-ter-ing tree, Spreads its arms o-ver me, There's a
gate. It is gold bringeth care, For its own-er to wear, And the
all. Let the co-vetness which Makes us rail at the rich, Be

Mid-summer sun in the sky; There's a sweet scented air, I have
garb I'm un-wil-ling to try; But I'll do all I can, As be-
ab-sent from all that you do; Think of what you pos-sess, And you

rall:
food and to spare, There are poor that are poor-er than I!
-com-eth a man, For the poor that are poor-er than I!
fain must confess, There are poor that are poor-er than you!

CHORUS.

I am poor, I am poor, Yet I sigh not for more, And

hap - - py I'll be till I die; If by

thrift I can live, And a pen - - ny can give, To the

poor that are poor - - er than I!

p

mf *f* *p dim*

D.S.

RAZZLE DAZZLE.

I'M OUT TONIGHT ON THE BARNEY.

WRITTEN BY T. L. CLAY.

COMPOSED BY WILLARD THOMPSON.

PIANO. *Moderato.*

mf *f* *p*

I've been to -

- night with a pre-cious jol - ly crew - Had a high old

time, too.. just a.. few! So keep it up un - til

Allegro.

ev'-ry-thing is blue, For I'm out to-night on the bar - ney!

Allegro.

CHORUS.

The musical score is written for voice and piano. It consists of five systems of music. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The piano accompaniment is marked *mf* (mezzo-forte). The lyrics are written below the vocal line.

System 1:

Raz - zle - daz - zle! Raz - zle - daz - zle! (Hic!) Where am I now?(Hic!)

System 2:

Who wants a row! Raz - zle - daz - zle! (Hic!) de daz - zle!

System 3:

Just one whis - key more! It's all gay, Bob - by! I'm

System 4:

good for a drink! For that's the best stuff to set - tle I think, This

System 5:

raz - zle - daz - zle! (Hic!) de daz - zle! Just one whis - key more! . . .

DANCE.

7



2

I met old Brown, "Come have a drink," said he;
 In came Johnny Jones and that made three;
 So three times three whiskies we'd to have you see
 And that sent us all on the barney!
 (CHORUS. Razzle-dazzle, &c.

3

Then the whole three to a Music Hall repair —
 Stand a lot of "fizz" to some people there
 Then out we're chucked right into Leicester Square
 And that was too much of a barney!
 (CHORUS.) Razzle-dazzle, &c.

4

Brown hailed a cab and lay down amongst the straw;
 Jones sent for bail to his ma-in-law
 That of the pair was the very last I saw
 So I'm left alone on the barney!
 (CHORUS.) Razzle-dazzle, &c.

JOHNNY GET YOUR GUN.

WRITTEN BY T. L. CLAY.

COMPOSED BY F. BELASCO.

PIANO. *Allegro.* *f*

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 2/4 time, marked 'Allegro' and 'f'. The piano part consists of two staves. The first system of the piano part has four measures. The second system has four measures, including a triplet of eighth notes in the right hand. The third system has four measures, with the vocal melody entering in the first measure. The vocal melody is written on a single staff and includes the lyrics: 'I've of - ten heard my ole' man say, "John - ny get your gun, get your"'. The piano accompaniment continues under the vocal line. The score ends with a double bar line.

I've of - ten heard my ole' man say, "John - ny get your gun, get your

mf

gun!" "When - eer de 'pos - sums tricks do play,"

"Johnny get your gun, get your gun!" Dere are two - legg'd

'pos - sums, too, "Johnny get your gun, get your gun!"

If dey try to humbug you, "Johnny get your gun, get your gun!" . . .

CHORUS.

"Johnny get your gun, get your gun, I say!" "Possum's a-playing

round to-day," And he thinks that he can fool us in the good ole way,

"John - ny get your gun, get your gun!"

Sing - - - ing ah! Guess you can't get round dis nig-ger!

Sing - - - ing oh! "Johnny get your gun, get your gun!" . . .

DANCE. Vivace.

11



2

Now, if your wife goes mad on dress —
 "Johnny get your gun, get your gun!"
 A new gown daily, more or less,
 "Johnny get your gun, get your gun!"
 When de tally-man comes round,
 "Johnny get your gun, get your gun!"
 To pay his bill of twenty pound,
 "Johnny get your gun, get your gun!"
 (CHORUS.) Johnny get your gun, &c.

3

When politicians rave and spout —
 "Johnny get your gun, get your gun!"
 And want to turn things inside out —
 "Johnny get your gun, get your gun!"
 Swearing, if for them you'll vote —
 "Johnny get your gun, get your gun!"
 None need wear a shabby coat —
 "Johnny get your gun, get your gun!"
 (CHORUS.) Johnny get your gun, &c.

4

And if you find a gay young spark —
 "Johnny get your gun, get your gun!"
 Who courts your daughter for a lark —
 "Johnny get your gun, get your gun!"
 Has scooted off and to his shame —
 "Johnny get your gun, get your gun!"
 Served a lot of girls the same —
 "Johnny get your gun, get your gun!"
 (CHORUS.) Johnny get your gun, &c.

5

If at a race you back a horse
 "Johnny get your gun, get your gun!"
 Then find your "bookies" left the course —
 "Johnny get your gun, get your gun!"
 If you're asked the ace to pick
 "Johnny get your gun, get your gun!"
 When they play the "three card" trick —
 "Johnny get your gun, get your gun!"
 (CHORUS.) Johnny get your gun, &c.

MINE AT LAST.

WRITTEN BY LINDSAY LENNOX.

COMPOSED BY CELIAN KOTTAUN.

Andante.

PIANO. *mf*

Our hearts once bright with love's own light, Are dark to-day and
I did not dream love's gen-tle gleam, Would fade and pass a -

p *staccato.* *simile.*

drear; Love's blossoms sweet be at our feet, All
- way; For, dear, I knew your heart was true, And

fa-ded now and sere! Oh! may it be for
true it is to - day! I do not blame, you're

you, for me, As in the gold-en past, That
still the same, As long a-go to me! You

f

sfz *dim:* *p*
smiling spring the flow'rs will bring, To bloom for us at last.
thought dear heart 'twas best to part, To part and leave me free.

f *dim:* *p*

CHORUS.

Love's flow'rets fair will bloom again, When win'try days have pass'd; When we

p

cannot love and love in vain, You will be mine at last.

rit:

rit: *dim.*

THE GIRLS ARE IMMENSIBUS.

WRITTEN BY HARRY HUNTER.

COMPOSED BY EDMUND FORMAN.

Tempo di Polka.

PIANO.

f

Moderato.

Oh! don't tell me, That the girls are pe-cu-li-ar, Too-ra-loo-ra-loo-li-ar!



Make a man a fool-i-ar, Make him look as silly as A dunce up-on a stool-i-ar;

ad lib:
Don't tell me! Don't tell me! I tell you that the girls are im-men-si-bus,

colla parte.

Tho' they are ex-pen-si-bus, It shows their common sensi-bus, If they prefer the sov'reigns, to The

ritard:
shillings and the pen-si-bus; I tell you! I tell you!

ritard:

CHORUS.

Don't tell me! Don't tell me! The girls are not what they ought to be, For

f

marcato.

if you'd know the road to bliss-i-bus, List to me! I'll tell you, this-i-bus,

Go and find a sweet little Miss-i-bus, Then give her a sweet little kiss-i-bus,

Kiss-i, kiss-i, kiss-i-bus, Kiss-i, kiss-i, kiss-i-bus,

f

Kiss-i, kiss-i, kiss-i-bus, Yum! Yum! Yum!

Oh! don't tell me!
 That the girls are fastidious,
 Tiddy-iddy-iddyus,
 That would be invidious,
 Though they may be fast a bit
 They never can be hideous,
 Don't tell me! Don't tell me!
 I tell you that the girls are very sweetibus,
 Very nice and neatibus,
 Looking fit to eatibus,
 From their lovely bounets to
 Their pretty little feetibus,
 I tell you, I tell you!
 (CHORUS.) Don't tell me, &c.

Oh! don't tell me!
 They're given to frivolity,
 They like a little jollity
 A little lol-de-rol-ity,
 They're made of clay like men are
 But it's of a better quality
 I tell you, I tell you!
 I tell you though they like a coach and pair-ibus,
 If you've no cash to sparibus,
 For that they'd never caribus
 But be contented in a tram
 That's but a penny faribus,
 I tell you, I tell you!
 (CHORUS.) Don't tell me, &c.

Oh! don't tell me!
 That the girls are fond of grievin' us,
 They're joking and deceivin' us,
 To say they won't believe in us,
 They mean they'll leave us never more,
 That's how they won't be leavin' us,
 I tell you, I tell you!
 I tell you it's true you may dependibus,
 They like the boys no endibus,
 Although they may pretendibus
 And show their liking in a kind
 Of sort of circumbendibus,
 I tell you, I tell you!
 (CHORUS.) Don't tell me, &c.

ROLL ON YE WAVES.

WRITTEN BY H. BODEN.

COMPOSED BY WARWICK WILLIAMS.

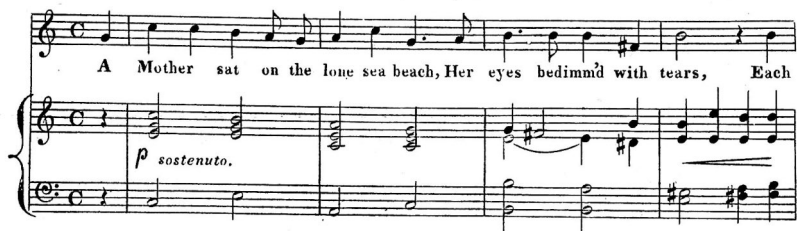
Moderato.

PIANO. *mf*

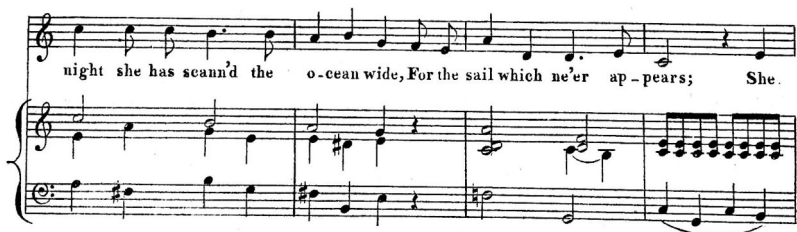


A Mother sat on the long sea beach, Her eyes bedim'd with tears, Each

p sostenuto.



night she has scan'd the o-cean wide, For the sail which ne'er ap-pears; She.



watches the waves as they rise and fall, And she thinks of that parting day, When she



said good-bye to her sai-lor lad, Who is now so far a - - way. And she

sings this sad re - frain, As she scans the o - cean main.

Roll on ye waves,... and bring him safe-ly back,... Tell him a

Mother waits, to greet her dar-ling Jack, Roll on ye waves, and

speed the Nancy Lee,. Take to him this lit-tle kiss, and say it came from me..

Allegro. But hark! the thun-der's roll-ing, now fiercer grows the tremolo.

ff *dim:* *mf*

gale, And as the light'-ning breaks a-gain, her

eyes dis-cern a sail, She sees the Life-boat

launching, the rockets sky-ward fly,

ff

pp
 What if her sai - lor lad - die, . . is doom'd on that wreck to die? She
Piu Lento. *tempo.*

watches the gal - lant Life-boat as it reach.es the ves - sel there, It

turns and is home - ward steer - ing, kind Heav'n has heard her pray'r! No

more with an - guish torn, Her lad she needs to mourn.

D.C.

AS EASY AS A. B. C.

WRITTEN BY HARRY HUNTER.

COMPOSED BY CHARLES KELBROOK.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked with a forte (f) dynamic. The key signature has two flats (B-flat and E-flat). The introduction features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The vocal entry occurs at the end of the first system, with the lyrics 'Did you'. The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics 'ev-er, did you ev-er, fall in love, fall in love? Oh! it's so'. This section is marked 'Lento.' and 'pp' (pianissimo). The fourth system continues the vocal melody with the lyrics 'ea-sy!... It's as ea-sy, it's as ea-sy as can'. This section is marked 'a tempo.' and 'p' (piano). The piano accompaniment consists of chords and single notes in the left hand, and chords in the right hand.

f

p

Lento.

pp

a tempo.

p a tempo.

Did you

ev-er, did you ev-er, fall in love, fall in love? Oh! it's so

ea-sy!... It's as ea-sy, it's as ea-sy as can

be, It's as ea-sy as the A. B. C. You're

just a-bout to leave her, and She's twenty one years old, You first feel in a

fe-ver, then You shi-ver with the cold; You try to kiss her lips, but kiss The

nose that's just a - bove, You fancy you're in Heaven, but The fact is you're in

love; It's as ea - sy as the A. B. C.

CHORUS.

A. B. C. that's what it is to me, It's so

ea-sy, ea-sy, ve-ry, ve-ry ea-sy, Ea-sy as

ea-sy can be; When you on-ly know the

way, You will find it clear as

day, It's as ea-sy as the A. B. C.

2

Did you ever, did you ever catch a whale, catch a ^{whale!}

Oh! it's so easy, it's as easy, it's as easy as can be,
It's as easy as the A. B. C.

Go round to Farmer Jones' and

Climb up his apple tree,

And Farmer Jones with his big stick,

Will minister to thee,

You'll sing a song, but not the song

Of lark or nightingale,

And when you next sit down you'll say,

I'm sure I've caught the wale!

It's as easy as the A. B. C.

(CHORUS.) A. B. C. &c.

3

Did you ever! did you ever! catch a bird, catch a bird,

Oh! it's so easy, it's as easy, it's as easy as can be,

It's as easy as the A. B. C.

You merely take a pinch of salt,

And place it on his tail,

A good old fashioned method, but

Sometimes perhaps you'll fail,

Then start at once and go unto

The Agricultural Hall

You'll surely catch a Mo-hawk there

The best old hawk of all,

It's as easy as the A. B. C.

(CHORUS.) A. B. C. &c.

4

Did you ever, did you ever catch a wife, catch a wife!

Oh! it's so easy, it's as easy, it's as easy as can be,

It's as easy as the A. B. C.

If you're an ugly fellow,

Don't talk sentiment or sigh,

And don't get up a washer,

You won't catch her by the eye,

But if you gently whisper youve

Ten thousand pounds a year

I'll bet you twenty pounds to one,

You'll catch her by the ear,

It's as easy as the A. B. C.

(CHORUS.) A. B. C. &c.

5

Did you ever, did you ever kill a flea, kill a flea,

Oh! it's so easy, it's as easy, it's as easy as can be.

It's as easy as the A. C. D.

You lay him down upon his back,

Then get a scaffold pole,

And tickle him until he laughs

Then get a sausage roll,

And when his mouth is open

Pop the roll in pretty quick,

And that will stop his laughing and

He'll give his final kick

It's as easy as the A. B. C.

(CHORUS.) A. B. C. &c.

BISCAY BAY.

WRITTEN BY WILLIAM LEES.

COMPOSED BY EDMUND FORMAN.

Spiritoso.

PIANO. *ff*

The piano introduction is in 2/4 time, marked *Spiritoso* and *ff*. It features a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

This block continues the piano introduction from the previous system. It maintains the same musical structure and dynamics, with the treble staff carrying the melody and the bass staff providing accompaniment.

A proud ship swung on her ca - ble tough, A Man of War was
Taut and snug roll'd the barque a - long, She steerd past Ply - mouth
Safe and sound a - - long they bound, They speed o'er Bis - cays

mp

The vocal melody is written on a single staff in treble clef, with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass). The lyrics are: "A proud ship swung on her cable tough, A Man of War was Taut and snug roll'd the barque a long, She steerd past Ply-mouth Safe and sound a - - long they bound, They speed o'er Bis-cays". The piano part is marked *mp* and features a simple harmonic accompaniment.

she, No bet - ter boat was e'er a - float, Than the
 Sound, The leads - man sang, his voice out - rang, Full
 Bay, No fear they feel at rout or reel, Of

ad lib.
 Queen's Ship "Bur - na - by." And the Skip - per, a tar of
 twen - ty fa - thoms he found. The wind blew loud, and
 Tem - pest's grim ar - - ray. The watch now hail with

colla parte.

right good stuff, Paced the bridge with his glass in hand, For he
 fierce, and strong, It blew from the North East, Now
 joy - ous sound, They sight the Span - ish Main; A - -

colla voce.

had to sail with the ri - sing gale, To the shores of a dis - tant land....
 shrink old tars of ma - ny wars, The great - est and the least....
 - cross the Bay at break of day, We've weather'd the storm a - - gain....

REFRAIN. *Marcato.*

The tars stood steady, With Windlass ready, To heave the Anchors two; And they
The tars stand steady, With Windlass ready, To heave the Anchors two; And they
The tars stand steady, With Windlass ready, To heave the Anchors two; And they

sang a stave, As the Bo'sun gave, The word to pipe the crew; Oh!
sang a stave, As the Bo'sun gave, The word to pipe the crew; Oh!
sang a stave, As the Bo'sun gave, The word to pipe the crew; Oh!

ad lib.
cheer.i.ly lads, with a heave! Yo heave! For to-night our homes we leave. Then
cheer.i.ly lads, with a heave! Yo heave! For to-night our homes we leave. We'll
cheer.i.ly lads, with a heave! Yo heave! For to-night our homes we leave. We've

ad lib.

cheer.i.ly lads Heave! Ho!..
'weather the stormy Bay!
weatherd the stormy Bay!

MY WIFE AND EYE.

WRITTEN BY HARRY HUNTER.

COMPOSED BY VINCENT DAVIES.

PIANO. Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Moderato.' and 'PIANO.' The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The vocal part enters with the lyrics 'I've got one wife who's got one eye, And on-ly one I - dea; She torments me with jea-lou-sy, She's cra-zy ve-ry near. She says she reads me like a book, Which I can-not de-ny, For Oh! it has an aw-ful look, That pen-e-tra-ting eye.' The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'f' (forte) and 'p' (piano). The vocal line is written in a single staff with lyrics underneath the notes.

I've got one wife who's
got one eye, And on-ly one I - dea; She torments me with jea-lou-sy, She's
cra-zy ve-ry near. She says she reads me like a book, Which I can-not de-
ny, For Oh! it has an aw-ful look, That pen-e-tra-ting eye.

CHORUS.

That eye! That eye! That pen-e-tra-ting eye! It looks thro' me to

that degree, I feel that I shall die; I tell my wife to stop it, I

tell my wife to drop it, Or I'm cer-tain I shall prop it, I shall

dot that eye!

p 2nd time *f*

cres:

f

ff *>* *f*

D.C.

When I asked her to be my wife,
Her name was Mercy Carey,
She had four pounds a week for life,
And I was mercenary;
But I can't get a penny yet,
For though I often try,
She watches every penny with
That penetrating eye.
(Chorus.) That eye, that eye, &c.

3

This dreadful eye sometimes gets dry,
Though she don't like to let it,
And pints of gin she then takes in,
It takes a lot to wet it.
And then its rays are all ablaze,
Which makes me say good-bye,
And fly the place, I dare not face
That penetrating eye.
(Chorus.) That eye, that eye, &c.

4

What shall I do? now what would you?
Supposing you had got it,
I think with me you will agree,
You'd feel inclined to dot it.
But no! a man must be a man,
And therefore I must fly,
For if I stop, I'm sure to prop,
That penetrating eye.
(Chorus.) That eye, that eye, &c.

KATE ADARE.

IRISH BALLAD.

WRITTEN BY M. M. R.

COMPOSED BY DAVID DAY.

Allegretto.

PIANO: *mf*

p e dolce.

'Twas in green leaf - y
Her gold locks sham'd the
The leaves will fall in

p sostenente.

spring - time, When the birds on ev' - ry tree, Were
sun - shine, An' her bright eyes like two thieves, So
au - tumn, An' the flow'rs all come to grief, But the

pour - in' out their hap - py hearts, In mer - ry me - lo -
 ro - guish - ly they stole my heart, Be - neath the beech - en
 green love in my heart of hearts, Will nev - er shed a

- dy; An' the young buds hung like tas - sels, An' the
 leaves; An' her voice it was so witch - in', That the
 leaf; For the sun - light of your bon - ny eyes, Will

flow'rs grew ev' - ry - where - 'Twas in green leaf - y
 song birds ev' - ry - one, Grew si - lent out of
 keep it bright and fair, An' your breath will be its

spring - time, When I met sweet Kate A - - dare....
 jea - lou - sy, Be - cause they were out - - done....
 breeze o' spring, Oh! love - - ly Kate A - - dare!....

REFRAIN. Tempo di Valse.

Oh! Kate A - dare! Oh! Kate A - dare! You are the ra - diant

sun, The blos - - som'd trees, the per - - fum'd breeze, An'

song birds all in one. Oh! Kate A - dare! Oh!

Kate A - dare! You are the ra - diant sun, The blos - som'd

trees, the per - fum'd breeze, An' song birds all in one.

D.C.

SHE LIVES ON THE BANKS OF THE RHINO.

WRITTEN BY HARRY HUNTER.

COMPOSED BY C D FOX

Moderato.

PIANO.

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato.' The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part begins with a 'PIANO.' instruction and a forte 'f' dynamic. The vocal line includes lyrics such as 'A year a-go, I had a go At Eh-ren on the Rhine; I did-n't catch a her-rin', tho' A sweeter fish was mine... A ten-der soul I chanced to find, And that was better game,... And if she doesn't change her mind, She's going to change her name...'. The piano accompaniment includes triplets and various chordal textures. The score ends with a double bar line.

A year a-go, I
had a go At Eh-ren on the Rhine; I did-n't catch a her-rin', tho' A
sweeter fish was mine... A ten-der soul I chanced to find, And that was better
game,... And if she doesn't change her mind, She's going to change her name...

CHORUS.

She's round as an ap - ple, She's sweet as a pear, This

mf

beau - ti - ful damsel that I know; . . . She's twenty years old, And her

hair is all gold, And she lives on the Banks of the Rhi - - - no!

DANCE.

f

1^o

2^o



2

Now if a girl's a Jewess when
 Her daddy is a Jew,
 My love must have a title then
 I'll put the case to you,
 The reason's strong, I may be wrong,
 But it appears to me,
 That as her dad's a Dutch old lad,
 A Dutchess she must be.
 (Chorus.) She's round, &c.

3

He's like a ball, not tall at all,
 The father of my mash,
 A good old sort, he's thick and short,
 But never short of cash.
 My darling too is rather stout,
 But that style I prefer,
 For I was thin, when I went out,
 But soon got thick with her.
 (Chorus.) She's round, &c.

4

I like their wine, it's very fine,
 The best I ever drank,
 The Bank of Rhine, finds them in wine,
 And Rhino in the Bank,
 Her dad's Mynheer and she's mine there,
 In wedlock we'll combine,
 And I'll talk Dutch, and gaily touch
 The Rhino on the Rhine.
 (Chorus.) She's round, &c.

ONLY TO SEE THE DEAR OLD PLACE AGAIN.

WRITTEN AND COMPOSED

BY JULIAN JORDAN.

Moderato espressivo.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction marked 'Moderato espressivo.' and 'PIANO.' with a dynamic marking of 'mf'. The introduction consists of two staves of piano music. The first staff of the vocal part begins with the lyrics 'On - ly to see the.' and 'On - ly to see the.' The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The second staff of the vocal part begins with the lyrics 'dear old place a - gain, Hum - ble and poor tho' it be, dear old place a - gain, On - ly to en - ter once more,'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The score is written in G major and 2/4 time.

On - ly to see the.
On - ly to see the.

dear old place a - gain, Hum - ble and poor tho' it be,
dear old place a - gain, On - ly to en - ter once more,

On - ly to see my childhood's happy home, That place so dear to
That low - ly cot - tage now moss - grown and old, Thronging with mem'ries of

me! Scenes of plea - sure charm, yes, for a while,
yore Back - ward, back - ward, mem' - ry e - ver turns,

Charm, but can ne - ver ef - face, Mem'ries of home, that home of
Backward our thoughts e - ver flow; Back to the happy days of

child - hood; Thoughts of the dear old place!
child - hood, Back to the long a - go!
colla voce.

CHORUS.

AIR.



ALTO.



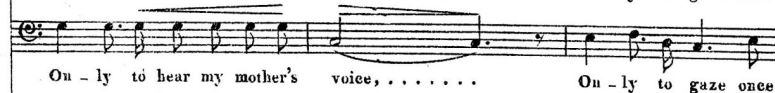
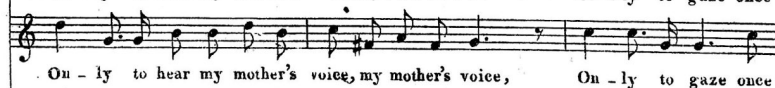
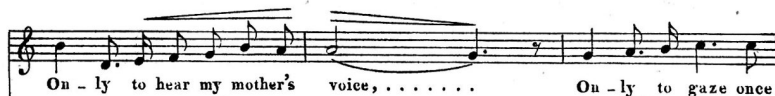
TENOR.



BASS.



PIANO.



more up - on that scene, Then will my heart re - joice

more up - on that scene, Then will my heart re - joice, my heart rejoice.

more up - on that scene, Then will my heart re - joice, my heart rejoice.

more up - on that scene, Then will my heart re - joice

rall:

This block contains the first five measures of a musical score. It features four vocal staves with lyrics and a piano accompaniment. The lyrics are: "more up - on that scene, Then will my heart re - joice", "more up - on that scene, Then will my heart re - joice, my heart rejoice.", "more up - on that scene, Then will my heart re - joice, my heart rejoice.", and "more up - on that scene, Then will my heart re - joice". The piano part includes a *rall:* marking in the fifth measure.

This block contains the next five measures of the musical score, measures 6 through 10. It consists of five empty vocal staves and a piano accompaniment. The piano part features a complex, flowing melody in the right hand and a supporting bass line in the left hand, ending with a double bar line and a key signature change to D major.

D. G.

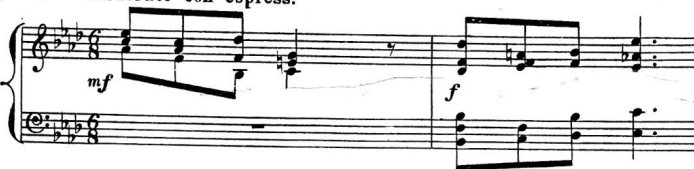
WHY HAVE YOU CEASED TO LOVE ME?

WRITTEN AND COMPOSED

BY HARRISON MILLARD.

Moderato con espress:

PIANO.



Why have you cea'sd to
What was the ac-tion that

love me? Why do you more and more?
griev'd you? Why did you think me wrong?

Widen the distance between us, That was wide enough be-
I, who had never deceived you, I, who had loved you

-fore!..... long..... Why do you pass me by cold - - ly?
We were so hap-py to - ge - - ther,

You who can smile so sweet,..... Why do you look so un-
Life was so joy-ous then,..... We should not part thus for -

- kind - - ly, When we... to - ge - - ther meet?.....
- e - - ver, No, we should be friends a - - gain!.....

Alice, my darling, don't leave me!... Alice, my lov'd one, re - main!...

f

You will for-give, and be - lieve me,.. Love will u-nite us a - gain....

ff A - - lice, re - main,.... Cold - ness is vain,....

ff

1st Verse.
You will forgive and be - lieve me, Love will unite us a - gain...

§ 2nd Verse.
- gain..
ff
D.C.

GOOD OLE ABY LINKUM.

WRITTEN BY HARRY HUNTER.

COMPOSED BY EDMUND FORMAN.

Moderato.

PIANO. *f*

Allegro.

Oh! children will you lis-ten! Who was it set you

p

free? A - by! Un - - ele A - - by!

f

Good ole A - by Lin-kum! Dat makes yo' big eyes glis - ten, So

p

say a - gain wid me, A - by! Un - - - ele

f

A - - - by! Good ole A - by Lin.kum!

Legato.

Dat good ole Man dat's pass'd a - - way, Gabe us E - -

- man - ei - - pa - tion Day, So elap yo' hans a - gain and say,

A - by! Un - - ele A - - by! . . . Good ole A - by Linkum!

CHORUS.

Oh! A - by! A - by! Good ole Un - ele A - by! He

would - n't hurt a ba - - by, And he set po' nig - gers free!

Tempo di Marcia.

So we'll tramp, boys, tramp, Twel we come to de camp, And we'll

jine in the Grand Ju-bi-lee; Oh! de good times come, And we'll

march to de Drum, And we'll sing dat de dar-kie is free!

D.C.

2

Oh! Massa, Massa Linkum!
 You'll nebber, nebber die,
 Aby! Uncle Aby! Good ole Aby Linkum!
 But lib up dere for ebber,
 Wid angels in de sky!
 Aby! Uncle Aby! Good ole Aby Linkum!
 De oberseer would flog kerflip,
 Twel Aby got him in his grip,
 Sez he, jes kind o' drap that whip,
 Aby! Uncle Aby! Good ole Aby Linkum!
 (Chorus.) Oh! Aby! Aby! &c.

3

And now all day we're singing,
 And drinking apple juice,
 Aby! Uncle Aby! Good ole Aby Linkum!
 And legs are flinging, swinging,
 Dey feel so kind a loose.
 Aby! Uncle Aby! Good ole Aby Linkum!
 Twel mam puts baby in it's nest,
 It's little cot by Freedom blest,
 And sings de name dat she loves best,
 Dat's Aby! Uncle Aby! Good ole Aby Linkum!
 (Chorus.) Oh! Aby! Aby! &c.

FRANCIS & DAY'S 4th Comic Annual.

(WORDS AND MUSIC, WITH PIANOFORTE
ACCOMPANIMENTS COMPLETE.)

CONTENTS.

Wherever I may go	G. W. Hunter
Lovely Woman	G. W. Hunter
Nobody knows what trouble was there (New version)	G. W. Hunter
What to sing now-a-days	Herbert Campbell
Dotlet on the i	Arthur Roberts
Are you going to the ball this evening?	Arthur Roberts
Money	Miss Bessie Bonehill
Oh! I say	Miss Nelly Power
Agricultural Irish Girl	Walter Munroe
Far, far away	Slade Murray
Come down and open the door	Slade Murray
Ghost of Benjamin Binns	Harry Randall
Josser Huntsman	T. W. Barrett
Marquis of Camberwell Green	T. W. Barrett
In the good old times	Miss Jessie Acton
Do you take me for a pillar	Miss Nelly L'Estrange
He's going to marry Mary Ann	Miss Bessie Bellwood

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FRANCIS & DAY'S 2nd Comic Annual.

(WORDS AND MUSIC, WITH PIANOFORTE
ACCOMPANIMENTS COMPLETE.)

CONTENTS.

Father, dear Father, the brokers are in	Herbert Campbell
Now you're married, I wish you joy	Herbert Campbell
Crackpot in the City	T. W. Barrett
We are a merry family	T. W. Barrett
Up to Dick	T. W. Barrett
Flippity Plop young man	Charles Godfrey
The Squire	Charles Godfrey
Pink Dominos	Arthur Roberts
Some girls do and some girls don't	Arthur Roberts
Shoulder to Shoulder	Miss Bessie Bonehill
Take me in your arms, love	George Leybourne
All in his Sunday Clothes	G. H. Chirgwin
A raspberry tart in a little poke bonnet	Fred Coyne
Nanghty Biddy Macarthy	J. W. Rowley
Michael Murphy	Pat Feeney
Is there any harm in that?	Miss Ethel Victor

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FRANCIS & DAY'S 3rd Comic Annual.

(WORDS AND MUSIC, WITH PIANOFORTE
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CONTENTS.

Balaclava	Slade Murray
You should never, never marry	Slade Murray
Nobody knows what trouble was there	G. W. Hunter
Duckfoot Sue	G. W. Hunter
It's all up with poor Tommy now	T. W. Barrett
John the Masher	T. W. Barrett
That's the way to the Zoo	T. W. Barrett
I'm going to make other arrangements	Herbert Campbell
As if I didn't know	James Fawn
Tinkle, tinkle, tum	Charles Godfrey
Oh, Johnny, don't you go to sea	Miss Nelly Power
Ting, ting, that's how the bell goes	George Leybourne
Two hundred years ago	Miss Bessie Bonehill
Rather	Miss Nelly L'Estrange
It never could happen here	G. H. Chirgwin
Dear me!	Harry Randall
Long, long ago	Harry Randall

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FRANCIS & DAY'S 1st Comic Annual.

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CONTENTS.

What a fool I must have been to marry Jane	T. W. Barrett
He's got 'em on	T. W. Barrett
I cried Copper	T. W. Barrett
Blow me up an apple tree	T. W. Barrett
I'll never go home any more	Herbert Campbell
I'm getting a big boy now	Herbert Campbell
The tricks of the trade	Herbert Campbell
When Noah hung out in the ark	Herbert Campbell
Ould Ireland so green	Harry Nicholls
Wedding bells	Arthur Roberts
Hold on, Johnny, hold on, Jack	Charles Godfrey
Oh very well, Mary Ann, I'll tell you ma	Fred Coyne
I say, cabby	George Leybourne
Hang up your hat behind the door	J. W. Rowley
There's another jolly row downstairs	W. Birt
Oh what a wicked young man you are	Miss Ethel Victor
Tricky	Miss Jenny Hill

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(WORDS AND MUSIC, WITH PIANOFORTE
ACCOMPANIMENTS COMPLETE.)

CONTENTS.

He's all right when you know him	Charles Coburn
The young man who used to live over the way	Charles Coburn
So it was	C. H. Macdermott
I can't get at it	Harry Randall
I'll say no more to Mary Ann	Harry Randall
Waiting, waiting, waiting	Slade Murray
Good-bye, good-bye	Slade Murray
Fireman in the amateur brigade	T. W. Barrett
They're all very fine and large	Herbert Campbell
Over goes the show	Herbert Campbell
Oh! love, beautiful love	Charles Godfrey
How d'y'e do, dear boy	Charles Godfrey
Forget and Forgive	Sam Torr
Solomon's Proverbs	G. W. Hunter
In a dark and dreary sky	G. W. Hunter
Colleen Dhu	Walter Munroe
The girls and the boys	Miss Nellie L'Estrange

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FRANCIS & DAY'S 5th Comic Annual.

(WORDS AND MUSIC, WITH PIANOFORTE
ACCOMPANIMENTS COMPLETE.)

CONTENTS.

Later on	Harry Randall
Oh, Love, will you be mine	Slade Murray
Too late	Slade Murray
Vancing round the Apple Tree	Charles Godfrey
Oh, you Girls	Vesta Tilley
Little Tommy Topweight	Herbert Campbell
What a blessing	Herbert Campbell
I don't like London	T. W. Barrett
Riding on the top of an Omnibus	G. W. Hunter
The Christening	G. W. Hunter
I'm such a simple Young Man	Nelly Power
True-born Irishman	Walter Munroe
Boy about Town	Jenny Hill
Only a Halfpenny	George Byford
She's the only Girl I love	Rosée Heath
Prince Tit-toe	Florrie Robina

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CONTENTS.

Olympia Quadrilles	Warwick Williams
(As played at the State Ball, May 17, by Henry Tinney's Salon Orchestra.)	
Golden Wedding Waltz	Warwick Williams
Dunster's Celebrated Gavotte in B $\flat$	J. C. Dunster
Silver Sea Waltz	Celian Kottaux
Jolity Lancers	Warwick Williams
The Queen's Jubilee Polka	Chas. Le Thiere
Buffalo Bill's Wild West Galop	Chas. Le Thiere
Jack-in-the-Box Polka	Aigrette
Twinkling Stars Schottische	Robert Coote

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FRANCIS & DAY'S 5th Dance Album.

CONTENTS.

Merry England Quadrilles	Warwick Williams
(As played at the State Ball, June 2nd, by Henry Tinney's Salon Orchestra.)	
Danse des Ozechs	Celian Kottaux
Beatrice Waltz	Chas. Le Thiere
June Roses Waltz	Gerald Lane
Bonne Vie Polka	Louis Lecoq (Celian Kottaux.)
Danse des Nymphes	Folcardet
Colonial Schottische	Warwick Williams
Indian Polka	Chas. Le Thiere
Exhibition Galop	Chas. Le Thiere

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FRANCIS & DAY'S 4th Dance Album

FOR

PIANOFORTE.

CONTENTS.

Roundabout Quadrilles	Warwick Williams
Sweet Violets Waltz	Warwick Williams
Bei Uns Zu Haus Walzer	Johann Strauss
Chanson D'Amour Valse	J. P. Clarke
Willkommen Gavotte	Th. Kluss
By Steam, Quick Polka	Eduard Strauss
Fiancée Polka Mazurka	Celian Kottaun
Two Hundred Years Ago Polka	Vincent Davies
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FOR

PIANOFORTE.

CONTENTS.

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Happy Moments Schottische	Charles Coote
Fun of the Fair Quadrille	Warwick Williams
Over the Garden Wall Valse	Charles Godfrey
Le Bijou Gavotte	Celian Kottaun
Amourette Polka	Charles Le Thiere
Hollyhock Schottische	E. Forman
Mirabel Valse	Charles Le Thiere

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FRANCIS & DAY'S 3rd Dance Album

FOR

PIANOFORTE.

CONTENTS.

Auf Wiedersehen Valse	Caroline Lowthian
Pansy Blossom Valse	Warwick Williams
Clair De Lune Valse	J. T. Gardner
Fun and Frolic Lancers	Warwick Williams
Fisheries Polka	Georg Asch
Old London Quadrilles	Warwick Williams
Le Charme Gavotte	Charles Le Thiere
Love-letter Schottische	Warwick Williams

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FOR

PIANOFORTE.

CONTENTS.

Bonne Chance Polka	Chas. Godfrey
Twilight Valse	Chas. Le Thiere
Day and Night Quadrille	Warwick Williams
Olive Schottische	A. Bonser
Zingare Gavotte	Warwick Williams
Evergreen Polka	Edmund Forman
Rosentara Valse	G. D. Fox
Fox-hunter Quadrille	G. D. Fox
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CONTENTS.

NEW AND POPULAR SONGS AND BALLADS. (WORDS AND MUSIC.)

	PAGE
ACROSS THE BRIDGE ...	30
MANY A TIME ...	36
SISTER MARY WALKED LIKE THAT ...	18
QUITE ENGLISH ...	28
Gently does the trick ...	26
The Golden Wedding ...	5
He's all right when you know him ...	7
Betsy, the Buttermilk's Daughter ...	8
The Magpie said, "Come in!" ...	9
That's the latest ...	10
The Romany Rye ...	11
The Girls and the Boys ...	12
Daughters ...	13
Oh, what an alteration ...	15
The Parrot and the Parson ...	20
I owe ten shillings to O Grady ...	16
Only a lock of hair ...	17
Will you be mine, pretty bird? ...	19
And the nightingale sang of love ...	21
The Mystery of a Hansom Cab ...	25

NEW AND POPULAR SONGS AND BALLADS—continued.

	PAGE
Near it ...	31
Over goes the show ...	24
Something went wrong with the works ...	27
The Man that struck O'Hara ...	34
Call me back again ...	35
Two lovely black eyes ...	40
Gilhooley's supper party ...	38
I was in it ...	41
I should like to be a soldier ...	42
Tobogganing ...	43

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Brighton Breakdown ...	45
Goodwood Breakdown ...	45
Irish Stew ...	45
Hop Scotch ...	45
Good Old Times Jig ...	46
Henley Hornpipe ...	46
Ascot Breakdown ...	46

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