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VOCAL.

Can't Lose Me, Charlie.
Standing on de Corner,
didn't mean no Harm.
De Jingle ob de Bell on de Cow.
I se gwine to Marry Missa
Trusealina Brown.
De Water Melon Party.
It ain't all Lavender. X
Sweet Marie.
Come to Baltimore. (Hot Stuff).
Tother Side de Stars.
I couldn't Help but Laugh.

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* Fourth Banjo Annual *

(1896.)

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Price One Shilling.

YOU CAN'T LOSE ME, CHARLIE.

Tempo di Schottische.

Arranged by ALFRED LEE.

f *cresc*

I've got a little yal-ler gal struck on me, I'm 'bout as tired of her as I can be;

p

Try to shake her off; 'taint no use try-ing, She al-lus turns up, and al-lus cry-ing;

mf

CHORUS.

mf

"O, yer can't lose me, Char-lie! 'Deed, yer can't lose me, Char-lie!

cresc (CLOSED MOUTH.)

Try in eb-'ry man-ner for to shake yer lit-tle Han-ner, 'Um, um, um,' says yer

ba-by- But yer can't lose me, deed yer can't! — *cresc* *f*

YOU CAN'T LOSE ME, CHARLIE!

I've got a little yaller gal struck on me,
I'm 'bout as tired of her as I can be;
Try to shake her off—'taint no use trying,
She allus turns up, and allus crying—

CHORUS.

"O, yer can't lose me, Charlie!
'Deed, yer can't lose me, Charlie!
Try in eb'ry manner for to shake yer little Hanner,
* "Um, um, um," says yer baby—
But yer can't lose me, 'deed yer can't!"

I was at a little party—things did rip;
I kind o' thought I'd given her the slip;
I was flirting with three pretty dears—
She elbows in—whispers in my ears—

CHORUS.

"O, yer can't lose me, Charlie!
'Deed, yer can't lose me, Charlie!
Knowed as I should find yer, and I wasn't far behind yer,
'Um, um, um," says yer baby—
But yer can't lose me, 'deed yer can't!"

I saved a little money, a real good pile,
I slipped off to the races with a smile;
I got a good tip, won a pot of money,
Went to draw the brass—there stood my honey!—

CHORUS.

"O, yer can't lose me, Charlie!
'Deed, yer can't lose me, Charlie!
Knowed yer was a winner—buy me chicken for my dinner!
'Um, um, um," says yer baby—
But yer can't lose me, 'deed yer can't!"

I got upon a train—said I shan't go back!
Another train busted us off the track;
Up in the air c'llission sent me flying,
When I came down there was that gal crying—

CHORUS.

"O, yer can't lose me, Charlie!
'Deed, yer can't lose me, Charlie!
Yer tried to climb to glory, but it's still the same old story
'Um, um, um," says yer baby—
But yer can't lose me, 'deed yer can't!"

I went upon the river; she came too—
Stepped into the boat, and the boat broke through;
Thought "At last she's gone!" I watch her sinking—
She grabbed me quick—and she says, "I'se thinking—

CHORUS.

"O, yer can't lose me, Charlie!
'Deed, yer can't lose me, Charlie!
Tho' you wouldn't grab me, yet the river wouldn't hab me—
'Um, um, um," says yer baby—
But yer can't lose me, 'deed yer can't!"

One day she was a-dying—nearly dead!
(Wicked thoughts o' gladness in my head!)
"Tho' I'm a pegging," she said, dejected,
There's one thing must be recollected—

CHORUS.

"O, yer can't lose me, Charlie!
'Deed, yer can't lose me, Charlie!
Don't let a bogie daunt yer, for my ghost is goin' to haunt yer,
'Um, um, um," says yer baby—
But yer can't lose me, 'deed yer can't!"

* These sounds are produced with the closed mouth.

STANDING ON THE CORNER DIDN'T MEAN NO HARM.

GEORGE EVANS.

MODERATO.

INTRO *f*

5 POS.

Did you e'er see Su - san Ann Me - lin - da Jane Brown? She's my ba - by, My hon - ey.

p

She's the swell - est col - ored gal in this hyar town, My Su - san! An - gel!

Su - san Ann Melin - Melin - Mel in - da Jane Brown, She's ad - mired by all the col - ored boys for

miles a - round, My ba - by! Hon - ey! sweet thing!

f

REFRAIN.

Oh my ba-by, tell me true, Do you love me as I love you? ... Oh my
ba-by, tell me true, Do you love me as I love you! ...

2
Standing on the corner, didn't mean no harm,
With my Susan Ann Melinda.
Up came a coon, and he grasped her by the arm,
My baby, my sweet one.
I took out my razor, and gave to it a swing,
That coon found he was running up against the real thing.
Now he's sorry that he trifled with my baby.

3
I went to a cake-walk Monday night
With my baby, honey
Of course this coon had to get in a fight
About my Susan, my Zulu.
Jefferson Smith tried to steal her away,
A coffin left Smith's house yesterday,
He was in it on the dead— 'deed he was.

CHORUS.

CHORUS.

4
There's a certain yellow coon lives here in town,
He's my *Jonah, my hoodoo;
I can't win a cent when he's around,
He's cross-eyed, knock kneed.
He wears a red tie and a yellow vest,
Some night that coon will be laid to rest,
By his lonely- with a lead pipe- on a dark night.

5
Ain't got no money but I'm going to have some,
My baby, honey.
Ain't got no money, but I'm going to have some,
My darling, my daisy.
I know of a "cert," and if I'm right,
I'll dress my baby out of sight,
In ribbons- red hats- laces.

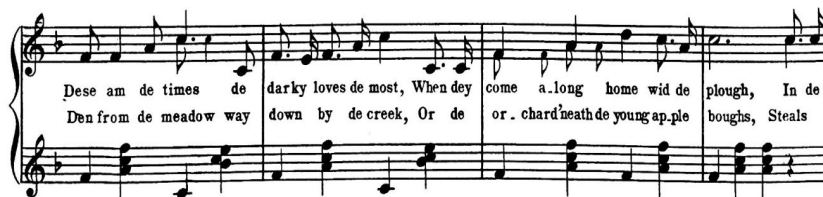
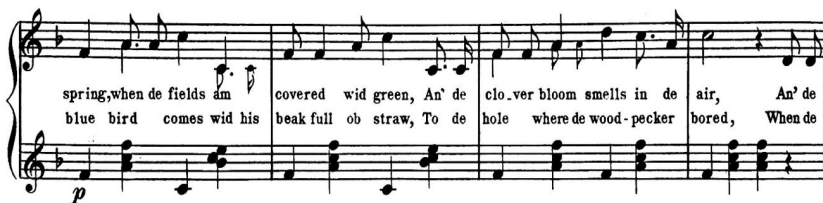
CHORUS.

CHORUS.

6
Sweet-corn ripe, with 'possum on the side,
With gravy, sweet potatoes;
This nigger's mouth then opens wide,
Hallelujah, my goodness.
Some folks kick for turkey and snipe,
But give this coon a corncob pipe,
And he's happy with his baby, sweet thing.
"Oh, my baby, tell me true,
Do you love me as I love you?
Oh, my baby, tell me true,
Do you love me as I love you?"

DE JINGLE OB DE BELL ON DE COW.

A PLANTATION MELODY.

Words and Music by
JAS. E. SULLIVAN.Arranged by
ALFRED LEE.*Allegretto moderato.*

rall: *tempo.*

cool ob de day when dey hear all a. round, De jin. gle ob de bell on de cow.
gen. tly de mu. si. cal sound dat we love, De jin. gle ob de bell on de cows.

cres: *p*

REFRAIN.

Ding, ding! hear de jin. gle ob de bell From de meadow whers de slick cat. tle

f

browse, Dere's no soundsweeter to cheer a darkie's heart, Dan de jin. gle ob de bell on de cows,

p

DANCE.

Moderato. To be played in strict time.

p

FINE. mf

cres: *DC*

De jinglê ob de bells on de cow.

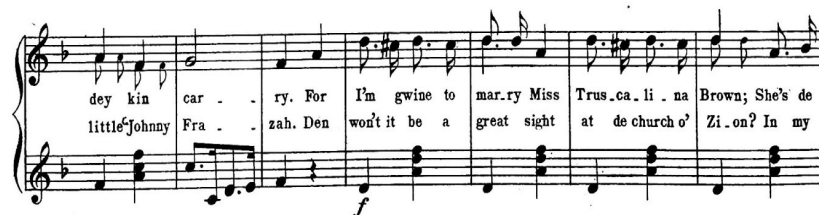
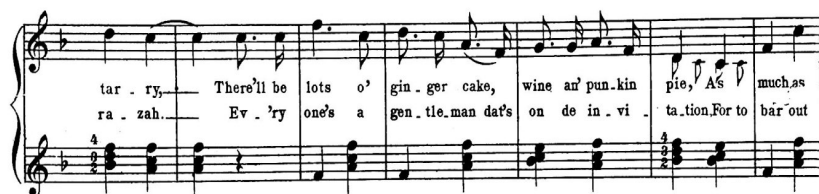
I'M GWINE TO MARRY MISSA TRUSCALINA BROWN.

Words and Music by
JAS. E. SULLIVAN.

A COON LOVE SONG.

Arranged by
ALFRED LEE.

Allegretto con spirito.



one am got a frown, For I'm agwine to mar-ry Miss-a Trus-ca-li-na Brown.
all de wench'es sigh.in', For ev-'ry-bo-dy at de bride to kiss her da'll be try.in'

f REFRAIN.

Den ring dat gol-den bell, Ring dat gol-den

bell, Tell de colored pop-u-la-tion, Tell de whole u-ni-ted na-tion, For to

call de lit-tle chil-dren from de dell. Ring dat gol-den bell,

Ring dat gol-den bell, O Hal-le-lu-jah, glo-ry! put

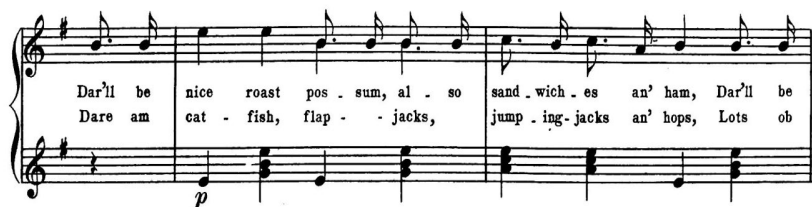
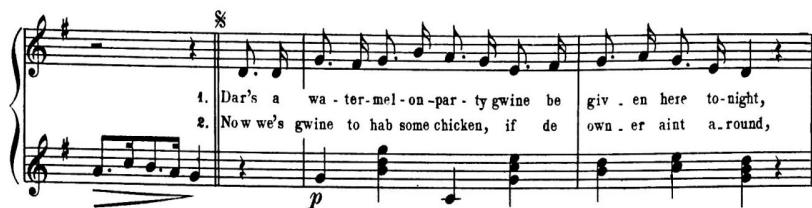
on my crown, For I'm gwine to mar-ry Miss-a Trus-ca-li-na Brown.

D.C. 8

I'm gwine to marry Miss Truscalina Brown.

THE WATER-MELON PARTY.

A PLANTATION MELODY.

Words & Music by
FRANK DUMONT.Arranged by
ALFRED LEE.

ice - cream, mack - er - el an' huck - le - ber - ry jam, Sweet ta - ters an' per - simmons an' de
flip - flaps, gin - gers snaps an' sar - sa - pril - la pops, Lit - tle frogs legs paint - ed green, an'

cres: *mf*

Cal - i - for - nia grape, For to twist a nig - ger's ap - pe - tite an' mouf clean out ob shape.
custard in de cup, Oh, when a nig - ger sees it all he'll die a - stand - in' up.

f

CHORUS:

Wa - ter - mel - on nice, Hur - ry up an' cut a slice, Wa - ter - mel - on fine, Hur - ry up and give me mine;

p *f* *p* *f*

Wa - ter - mel - on nice, Hur - ry up and cut a slice, Oh, wa - ter - mel - on - Give it all to me.

p *f* *rit:*

tempo. *f* *ff* *d.c. %*

3.
Nearly all de watermelon at de party will be mine,
O darkies won't you come along wid me?
If dar's any watches in de crowd we'll steal awa'de time,
O darkies won't you come wid me?
We'll dance dem hoedowns an' de Mississippi fling,
An de Mobile cachuca an' de double pigeon wing,
An' de schottisch an' mazooko an' de Alabama dip,
But you all must hold your head up, or you'll lose your upper lip.

Chorus.

4.
For to sing another verse, indeed, I haven't got de time,
O darkies won't you come along wid me?
Don't you hear de gong a-ringin' dey am callin' me to dine,
O darkies won't you come wid me?
Dey am got watermelon cut in pieces three,
An dey're savin' de sweetest an' de biggest slice for me,
If I stay much longer I won't be in de line,
An nothin' will be left but de water - melon rine.

Chorus.

IT AINT ALL LAVENDER.

Sung by HARRY RANDALL.

Written and Composed

by JOSEPH TABRAR.

The musical score is written for a Banjo and Piano. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of six systems of music. The first system shows the Banjo melody starting with a forte (*f*) dynamic. The second system introduces the piano accompaniment with a piano (*p*) dynamic. The third system includes the first line of lyrics. The fourth system continues the lyrics. The fifth system includes the second line of lyrics. The sixth system concludes the piece with a crescendo (*cresc.*) marking and a final double bar line.

f

ff

p

Some say that life's all ho - ney, but With me life has been hard; The
 Now once I was a cab - man, But fate was aw - ful hard; I

ho - ney bees they nev - er come To lay in our back - yard. Of
 nev - er earned e - nough to treat The fel - lows down our yard. It's

course it's right e - nough for those With stock - ings filled with quids, But
 bad e - nough to go a - bout All day with - out a job, But

when a man has got a wife And nine - teen squall - ing kids -
 when you get a fare and then Get "bilked" for eighteen bob -

cresc.

1. It ain't all lav-en-der, Don't you think it is, Es-pecially when the bro-o-kers
 2. It ain't all lav-en-der, Don't you think it is, ? You look a blessed fool you know,

p 2nd ff

cresc.
 collar your tongs and po-o-kers, It ain't all lav-en-der, It drives you off your chump, When your
 if you hav'n't your yards pondulico, It ain't all lav-en-der, To find your fare has gone, Af-ter

1. missus and kids are all whacked in the lump for just a week or two. It lump.
 waiting from ten till five the foll' wing morn, Which seems a week or two. It morn.

ff *ff*

f *ff* D.C. %

3.

I love to see a drama,
 Well! when it ain't too dry;
 On Saturday nights I always go
 Up in the "gods" so high.
 When Charlotte comes along with me
 I tell you straight it's grand;
 We reg'lar eat the acting there,
 But when you have to stand-

CHORUS:

It ain't all lavender,
 Don't you think it is;

What with the crowded houses, fish and the cord'roy trowse's, Said I, "Oh, Jumping Moses, what price the 'Otto of Roses'?"

It ain't all lavender,
 It makes you warm-a bit;

You had better have paid a bob down in the pit-
 For just an hour or two.

Repeat Chorus.

It ain't all lavender.

4.

The day we spent our honeymoon,
 We went to Barking Creek;
 "What are the wild waves saying of?"
 I reg'lar heard 'em speak.
 But when out in our little boat
 My wife came over queer,
 She had a nip of brandy, then
 Said she, "I say, my dear!-

CHORUS:

It ain't all lavender,
 Don't you think it is;"

It ain't all lavender,
 Your appetite it stops;

You would think that Rimmel had shifted all his shops-
 For just a mile or two."

Repeat Chorus.

"Sweet Marie"

Arranged by
ALFRED LEE.

BANJO.

Andante moderato.



p I've a se-cret in my heart sweet Mar-ie A tale I would im-part, love to

thee Ev-ry dai-sy in the dell knows my se-cret, knows it well, And

yet I dare not tell, sweet Mar-ie, When I hold your hand in mine sweet Mar-

-ie, A feel-ing most di-vine comes to me; All the

Cres.

world is full of spring, full of warblers on the wing, And I

lis - ten while they sing, sweet Mar - ie.....

CHORUS.

Come to me sweet Mar-ie, sweet Mar - ie come to me; Not be -

cause your face is fair, love, to see, But your soul, so pure and sweet, makes my

hap - pi - ness complete; makes me fal - ter at your feet sweet Mar - ie.....

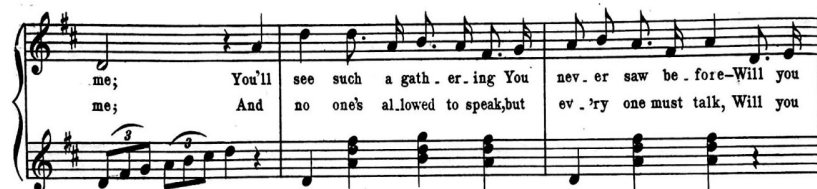
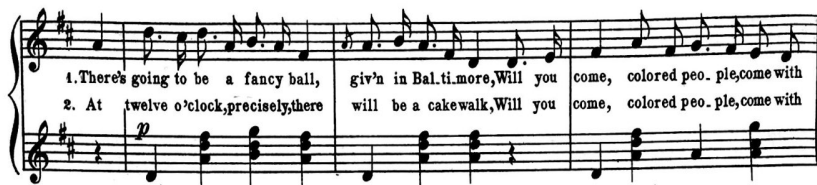
D.C.

COME TO BALTIMORE.

or "HOT STUFF, HOT STUFF."

Words and Music by

HARRY BUDWORTH.



rall.

She'll lead the ^winging, And he will lead the sing-ing, All the mer-ry voices in the
 I'll call the figures When the music does be - gin, And woe to the nigger that

cho - rus will be ring - ing }
 comes with - out his gin... } * Hot stuff, hot stuff, hot stuff, hot stuff.

ff

CHORUS.

Bal - ance to your part - ner, Chass - a on the floor,

p 2nd ff

Ain't you glad you left your home, And come to Bal - ti - more.

cresc.

3. When the ball is over, to the supper we will glide,

Will you come, colored people, come with me;

You can't get in unless you have a lady by your side,

Will you come, colored people, come with me.

We'll have ice cream, cantaloupes and pickles,

Snow balls, roller skates, and lots of icicles,

Musk rats, Tom cats, little country shoates,

Car loads of bull toads and hungry Billy goates.

Hot stuff, hot stuff, hot stuff, hot stuff. Chorus:

Now we're going to have some ginger pop, beer and apple jack,

Will you come, colored people, come with me;

When a nigger drinks it, he will flop upon his back,

Will you come, colored people, come with me.

Hoe cakes, snow flakes, cider by the keg,

Carpet tacks, jumping jacks, tramps that never beg,

Jackpots, job lots, give you all the gout,

With razors in each nigger's hand, you'll hear them yell and shout:

Hot stuff, hot stuff, hot stuff, hot stuff. Chorus.

5.

Kind friends I've got to leave you, for my presence must be there,

Will you come, colored people, come with me;

I smell the 'possum roasting, and I want to get my share,

Will you come, colored people, come with me.

There'll be some honey, sweet dripping from the comb,

Sparagrass, apple sass, and ham without the bone,

Punkin pie, rock and rye, turkey stuffed with hay,

When a nigger eats it, he'll stretch his mouth and say:

Hot stuff, hot stuff, hot stuff, hot stuff. Chorus.

Come to Baltimore.

* Note. Negro phrase meaning "Good things." * Winging - B'ing dancing.

T'OTHER SIDE DE STARS.

Written and Composed by
SID RANSOM.

Arranged by
ALFRED LEE.

MODERATO.

The musical score is written for a banjo and piano. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *MODERATO*. The score consists of six systems of music. Each system has a single treble staff for the banjo and a grand staff (treble and bass) for the piano. The lyrics are written below the piano part. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The lyrics are as follows:

Say, boys, don't you hear de ringing?
 Say, boys, don't you hear de sing-ing? Can't you hear de
 ban - joes ding-ing, Climb, you nig-gers, climb! — Leave your sor-rows,
 leave your pin - ing, See dem clouds wid de gol - den lin - ing,
 Lift your eyes to where de moon am shin - ing, Climb, you nig-gers, climb!

CHORUS.

Climb, all you nig-gers, climb, O - ber de gates and
p 2nd ff

bars, Neb - ber, neb - ber sigh, you'll get there by - and - bye,
CRESC

To - ther side de stars. stars. *D.C.*
ff

Say, boys, don't you hear de rattle?
 Run, boys, hurry in de cattle!
 Good old Satan's marching on to battle -
 Climb, you niggers, climb!
 Leave de cabin - mind you lock it -
 Put de key in de ole back pocket.
 When you'se ready, just go and get your docket,
 And climb, you niggers, climb! CHORUS.

Say, niggers, run and get your things on!
 Say, gals, put your fol de rings on!
 Bring some string to tie de blessed wings on -
 Climb, you niggers, climb!
 Sing, boys, sing! We'll weep no more. So
 Pull your strings, for your trouble is o'er. So
 Keep your eye upon de golden shore - oh!
 Climb, you niggers, climb! CHORUS.

Hark, boys, how de winds are blowing!
 Listen how de cocks are all a-crowing.
 Can't you see it's time we was a-going?

Climb, you niggers, climb!
 O'er de hills de sun you'll find it;
 Mustn't say *done* till you get behind it.
 'Tis a long way, but nebber you mind it -
 Climb, you niggers, climb! CHORUS.

EXTRA VERSE.

Say, boys, nebber, nebber marry:
 Don't go courting Kate or Carrie.
 If de ole man comes you'll be in a hurry
 Ter climb, you niggers, climb!
 A nigger that steals what isn't his'n,
 When he's cotched he'll go to prison;
 Dey'll put him on de stairs, hell go like this, an'
 Climb, you niggers, climb! (on the mill) CHORUS.

I COULDN'T HELP BUT LAUGH.

Written and Composed

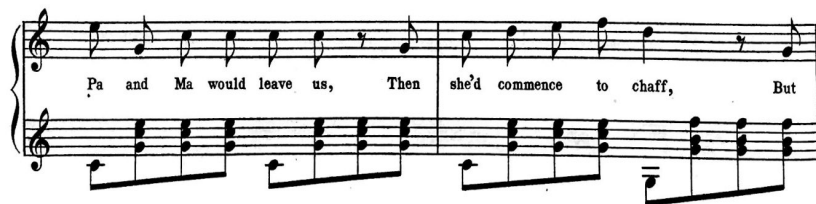
by BEN BROWN.

MODERATO.

Intro: 


When first I went to court my girl I felt so dread-ful shy, I


could not get my cou- rage up, no mat- ter how I'd try: Her


Pa and Ma would leave us, Then she'd commence to chaff, But


when that girl came close to me, I could- n't help but laugh!

CHORUS.

The feel - ing was so strange, a kind of half and half, But

when I tried to kiss that girl, I couldn't help but laugh: - Ah, ah, ah, ah, ho, ho, he, he,

Ah, ah, ah, ah, ho, ho, he, he, Ah, ah, ah, ah, ho, ho, he, he, Ah, ah, he, he, ho!

f *p* *D.C.*

It sounded just like thunder, whene'er her lips she'd smack;
 She was so cross eyed, that, when she cried the tears ran down her back.
 I took her to the church, one day, to be my better half,
 When the parson said "Will you wed this girl?" I couldn't help but laugh!

CHORUS. The feeling was so strange, &c:

We are married now, and settled down, two lovely babes we've got,
 Folks say one boy is both alike, but I declare he's not.
 His mouth is like his mother's, or a funnel broke in half,
 For when he smiles he shakes the house, you couldn't help but laugh!

CHORUS. His crying is so strange, - a kind of half and half,
 I play the banjo, then he smiles, - well, you couldn't help but laugh!

I couldn't help but laugh!

THE "WASHINGTON POST" MARCH.

JOHN PHILIP SOUSA.

Tempo marziale.

ff

mf

f

ff

1. 2.

ff

A musical score for a single staff, likely a banjo, in G major (one sharp). The piece is titled "The Washington Post March." and consists of 12 measures. The notation includes various musical symbols such as treble clef, key signature, time signature (implied 2/4), and dynamic markings. The score is divided into two systems, each containing six measures. The first system includes a first ending (1.) and a second ending (2.). The second system also includes a first ending (1.) and a second ending (2.). The score is written in a single staff, with the key signature of one sharp (F#) and a common time signature (C) indicated at the beginning. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The dynamics range from *cresc.* to *ff*. The piece concludes with a final chord marked *ff*.

1. 2.

cresc. *ff* *ff*

1. 2.

ff

The Washington Post March.

THE HIGH SCHOOL CADETS'

MARCH.

JOHN PHILIP SOUSA.

Maestoso.

ff *cresc.*

mf

pp

ff

ff

1. 2.

p

cresc.

p

cresc.

ff

cresc.

ff

cresc.

THE LIBERTY BELL.
MARCH.

JOHN PHILIP SOUSA.

Con spirito.

The musical score for 'The Liberty Bell' march is written for a single melodic line, likely a banjo. It consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various dynamic markings and articulations:

- Staff 1: *ff* (fortissimo)
- Staff 2: *p* (piano)
- Staff 3: *p* (piano)
- Staff 4: *f* (forte), *ff* (fortissimo), *ff* (fortissimo)
- Staff 5: *p* (piano)
- Staff 6: *cresc.* (crescendo)
- Staff 7: *p* (piano)
- Staff 8: *p* (piano)
- Staff 9: *f* (forte)
- Staff 10: *f* (forte)

The score includes repeat signs with first and second endings, and various articulations such as slurs and accents.

Musical score for Banjo, titled "Liberty Bell." The score consists of 12 staves of music in G major (one sharp) and 2/4 time. The notation includes various chords, single notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The piece concludes with a double bar line and the word "FINE."

THE "MANHATTAN BEACH"MARCH.

JOHN PHILIP SOUSA.

Tempo Marche Militaire.

ff *ff*

p *f*

f

p *f*

ff *ff* *ff*

p

fz

ff

Semplice.

p

p

ff

1.

2.

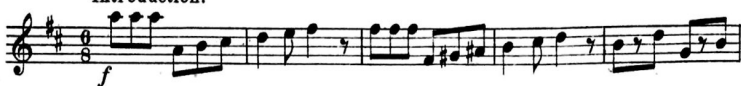
The Manhattan Beach.

THE YALE MARCH.

Rah! Rah! Rah! Rah! Rah!

CHAS. L. VAN BAAR.

Introduction.



March.



FINE.



D. C. %

TRIO.

mf

cresc.

f

cresc.

f

f

ff *mf*

cresc.

cresc.

ff D.C. al FINE.

The Yale March.

THE HONEYMOON MARCH.

by GEORGE ROSEY.

ff con spirito.

f

5P

6P

cresc.

1. 2.

ff

cresc.

5P

1. 2.

ff

Detailed description: This is a musical score for a Banjo, titled 'The Honeymoon March' by George Rosey. The score is written on ten staves. The first staff begins with the instruction 'ff con spirito.' and features a triplet of eighth notes. The second staff starts with a forte 'f' dynamic and includes a '5P' (5th position) marking. The third staff has a '6P' (6th position) marking. The fourth staff is marked 'cresc.' and shows a series of beamed eighth notes. The fifth staff contains two first and second endings, indicated by '1.' and '2.'. The sixth staff begins with a fortissimo 'ff' dynamic. The seventh staff continues the melodic line. The eighth staff is marked 'cresc.' and includes a '5P' marking. The ninth staff also features a '5P' marking and first/second endings. The final staff concludes with a fortissimo 'ff' dynamic. The music is in 2/4 time and includes various musical notations such as triplets, position markings, and dynamic changes.

TRIO.

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp). It consists of 11 staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), and *fz* (forzando). There are also markings for *cres:* (crescendo) and *cresc.* (crescendo) with slurs. The score ends with a double bar line and a final *ff* marking.

p

cresc.

f

cres:

ff

ff

fz

cres:

ff

cresc.

ff

THE SHIP I LOVE.

POLKA.

THEO: BONHEUR.

INTRO:

TEMPO DI POLKA.

POLKA.

p

 f

To Coda.

CREs:

 \mathbb{F}

TRIO.

p

f

cres.

p

D.C. %

CODA.

ff

ff

The ship I love.

THE NEW GAIETY

Composed by A. A. DURANDEAU.

PAS DE CAIETÉ.

Arranged by VESS OSSMAN.

INTRO:  The introduction consists of a single staff of music in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and sixteenth notes, ending with a triplet of eighth notes (G4, A4, B4) beamed together.

DANCE.  The dance section consists of ten staves of music in G major, 2/4 time. The melody is written in a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'DANCE.' The melody is characterized by a series of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line.



THE "ALABAMA COON" BARN DANCE.

THEO: BONHEUR.

INTRO:

p

mf

cresc.

cresc.

f

ff

mf

cresc.

ff

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