

# WAY BACK

THE FAMOUS OSHKOSH SONG  
INTRODUCED  
IN BURNSIDE & COMSTOCK'S PRODUCTION OF  
"FASCINATING FLORA"

WORDS BY  
JOHN KEMBLE  
MUSIC BY  
LESTER KEITH



DE JACQ

JEROME H. REMICK & CO.  
NEW YORK      DETROIT

# "We Parted by the River, Grace and I"

By STANLEY CRAWFORD

The companion song to

"In the Shade of the Old Apple Tree"



"We Parted by the River, Grace and I," is beautiful ballad, pleasing in melody and pure in sentiment.

## WE PARTED BY THE RIVER, GRACE AND I.

CHORUS.

By STANLEY CRAWFORD

When we part - ed by the riv - er, Grace and I, \_\_\_\_\_ The  
 sun - shine seemed to fade a - way and die, \_\_\_\_\_ And the  
 song - birds' sweet - est lay, Brought no joy to me that day, When we  
 part - ed by the riv - er, Grace and I.

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WE PARTED  
 BY THE RIVER  
 GRACE AND I

BY  
 STANLEY CRAWFORD



### Songs that Will Please

- My Irish Molly O—Characteristic Song
- The Gondolier—Serenadé
- Back, Back, Back to Baltimore  
—Coon Song
- The Sweetest Girl in Dixie—Ballad
- Farewell, Nellie Mine—March Song
- On a Summer Night—Waltz Song
- Won't You Fondle Me—Coon Song
- Stella—Ballad
- In Zanzibar—Coon Novelty
- Down on the Brandywine
- Niccolini—Waltz Song
- Nobody Seems to Love Me Now—Ballad
- Hush, Honey, Hush—Lullaby
- Tennessee—Coon Song
- My Hindoo Man—Humorous
- In the Shade of the Old Apple Tree  
—Pathetic Ballad
- My Irish Indian—Novelty Humorous
- My Sweet Little Caraboo—Indian
- The Troubadour Song—Serenade
- Sombrero—Ballad

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# Way Back

Words by  
JOHN KEMBLE.

Music by  
LESTER KEITH.

Moderato.

The piano introduction is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and a *marcato* marking. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a series of downward-pointing arrows indicating fingerings for the final notes.

The first vocal entry is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "Ev - 'ry - where I go, Cit - y sights are grand,". The piano accompaniment is shown in two staves (treble and bass clefs). It includes dynamic markings of *fz*, *mf*, and *p*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and phrasing slurs.

The second vocal entry is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "peo - ple seem to know, I'm a Reu - ben, I'm a Reu - ben, gals to beat the band, I'm a Reu - ben, I'm a Reu - ben,". The piano accompaniment is shown in two staves (treble and bass clefs). It includes a dynamic marking of *f*. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and phrasing slurs.

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Don't it beat the band just how they un-der-stand And shout my name the mo-ment  
Ev-ry-thing's immense but I'd give thir-ty cents, To sit once more up-on the

*p*

that I land Oh E - li - za Ann won't you tell your man What  
barn-yard fence Farm-ing life for me, that's the place to be I

ev - er made me leave you for the cit-y, For the farm, by gosh, was  
would - n't swap an a - cre for the cit-y, Tell the wall street flock the

best for Un - cle Josh, I'd ought - er stayed way back in old Os - kosh.  
farm-er hates to knock, But he can beat them all a wat-'ring stock.

CHORUS.

Back, back, I'm go-ing way back, Back to the farm by gosh —

The first system of the chorus features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The piano part begins with a dynamic marking of *p-f*. The vocal line has a colon at the start, indicating a repeat. The piano accompaniment includes triplet markings over the final two measures.

This town may be a won-der but it can't beat old Os - kosh, by thun - der,

The second system continues the chorus with a vocal line and piano accompaniment. The piano part features a steady accompaniment with some chordal textures. The vocal line has a colon at the start. The piano accompaniment includes accents (v) under the final notes of the piano part.

Good - bye, I'm glad I seen you I've got my bag to pack — Then

The third system continues the chorus with a vocal line and piano accompaniment. The piano part includes triplet markings over the final two measures. The vocal line has a colon at the start.

by gee whiz let the blame train siz, I'm go-ing back, way back. back.—

The fourth system concludes the chorus with a vocal line and piano accompaniment. The piano part includes first and second endings marked with '1' and '2' above the staff. The first ending leads back to the beginning of the chorus. The piano part ends with a *D.S.* (Da Capo) marking and a repeat sign. The vocal line has a colon at the start.

Way back. 3.



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- Cheyenne, Cowboy Song
- Moonlight, Song
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- Alice, Where Art Thou Going? March Song
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- I Like You, Too, Pleasing Novelty Song
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- My House Boat Beau, Vanderbilt Cup
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### Somebody's Waiting For You.

Words by **VINCENT BRYAN.** Music by **AL. GUMBLE.**  
CHORUS.

Some - where, some - bo - dy's wait - ing for you, you,

you. Some - where, some - bo - dy's long - ing, whose heart

is true. Some - time you'll love some - bo - dy, who

loves you too. Some - where, some - bo - dy's

wait - ing for you, you, you. you.

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