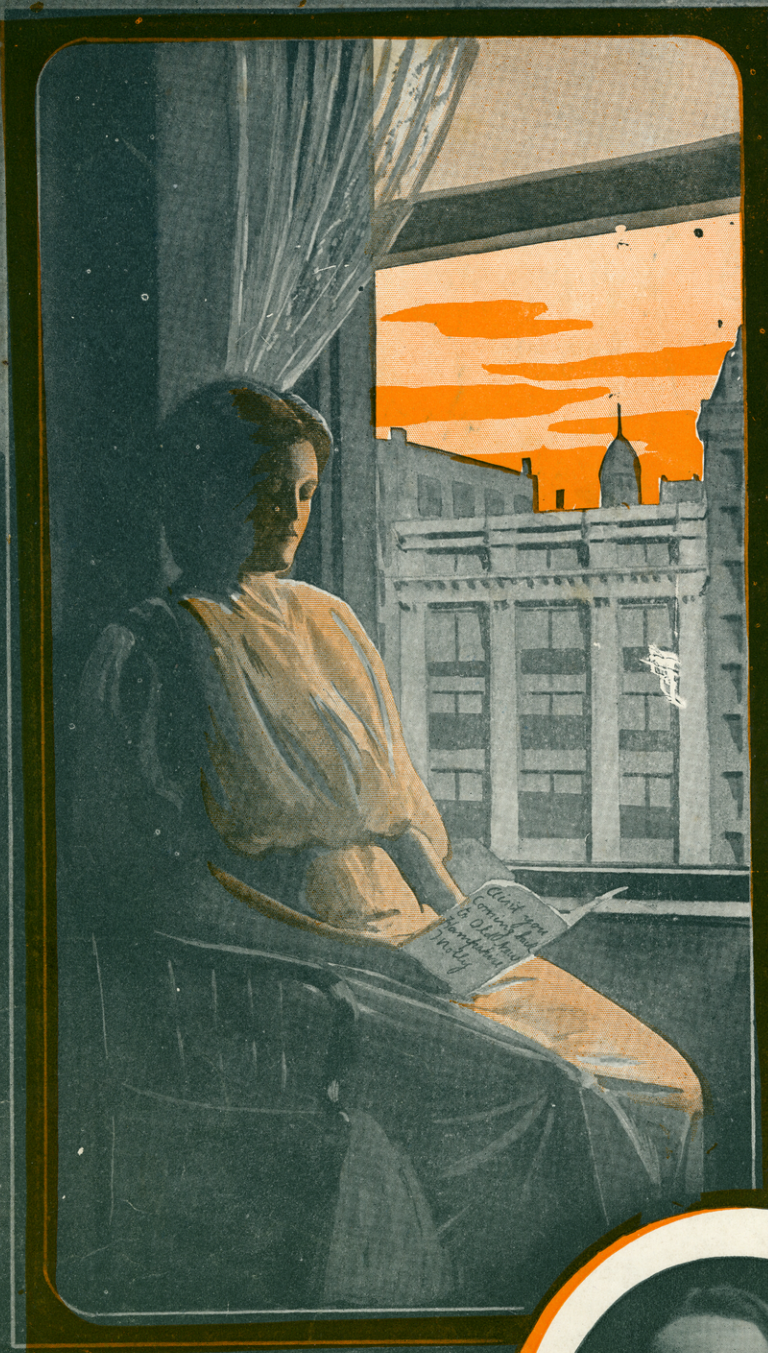


AIN'T YOU COMING BACK TO OLD NEW HAMPSHIRE MOLLY



"THE FOLKS ALL SAY
YOU WON'T COME BACK"

5



WORDS BY
ROBERT F. RODEN

WRITER OF
"MY LITTLE GEORGIA ROSE" etc
MUSIC BY

J. FRED HELF

WRITER OF
"SWEET GENEVIEVE"
"WHEN THE WHIP POOR WILL
SINGS, MARGUERITE" etc.



SM 693

Try this over on your Piano.

Meet me Sweet Kathleen in Honeysuckle Time.

Words by
ROBERT F. RODEN.

Writers of
"AINT YOU COMING BACK TO OLD NEW HAMPSHIRE MOLLY."
"COLLEEN BAWN"
"WHEN THE WHIP-POOR-WILL SINGS MARGUERITE?"

Music by
J. FRED HELF.

CHORUS.

When the hon - ey - suck - les once a - gain are bloom - ing, We will

hear the dear old church bell sweet - ly chime In the gloam - ing,

religioso.

oh, my darl - ing, Meet me sweet Kath - leen in hon - ey - suck - le time.

rall.

D.C.

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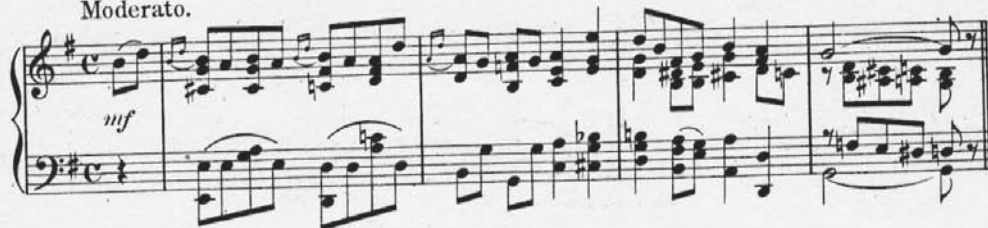
Complete copies may be had where you bought this.

AIN'T YOU COMING BACK TO OLD NEW HAMPSHIRE, MOLLY?

Words by ROBERT F. RODEN.
Writer of "My Little Georgia Rose" etc.

Music by J. FRÉD HELF.
Writer of "Sweet Genevieve."
"When the Whip-poor-will sings Marguerite" etc.

Moderato.

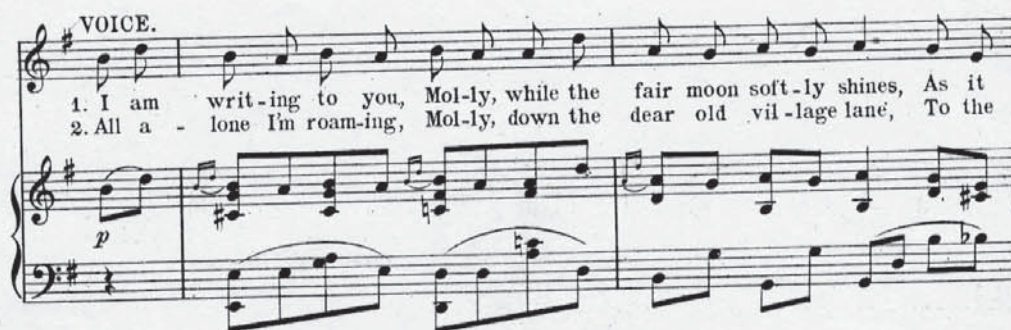


mf

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

VOICE.

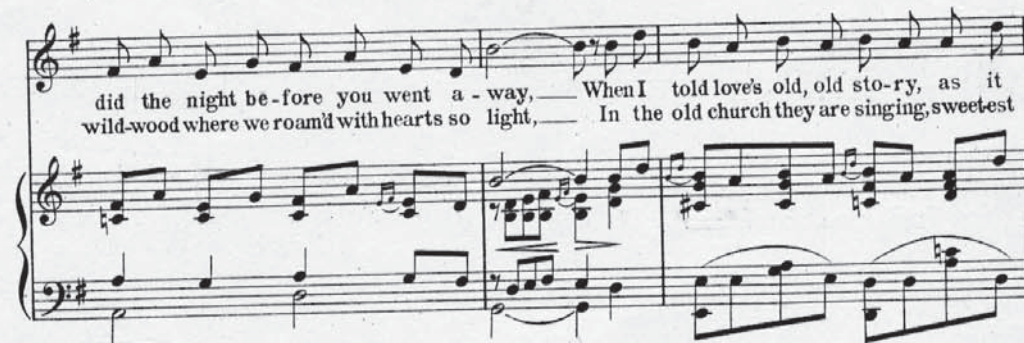
1. I am writ-ing to you, Mol-ly, while the fair moon soft-ly shines, As it
2. All a - lone I'm roam-ing, Mol-ly, down the dear old vil-lage lane, To the



p

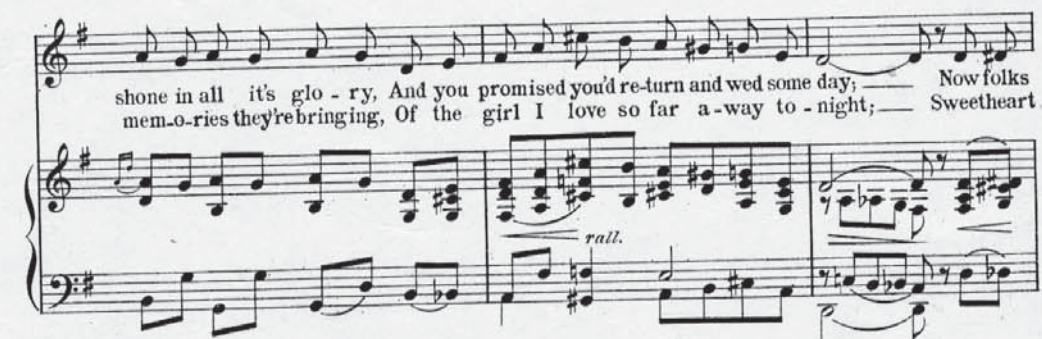
The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves below. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

did the night be-fore you went a - way, — When I told love's old, old sto-ry, as it
wild-wood where we roam'd with hearts so light, — In the old church they are sing-ing, sweetest



The vocal line continues with lyrics. The piano accompaniment remains consistent with the previous section.

shone in all its glo - ry, And you promised you'd re-turn and wed some day, — Now folks
mem-o-ries they're bring-ing, Of the girl I love so far a-way to - night, — Sweetheart



rall.

The vocal line concludes with lyrics. The piano accompaniment ends with a *rall.* marking. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

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laugh and call it fol - ly when I tell them you're still true, But you
 mine I'm sad - ly sigh - ing, for I'm lone - ly while you roam, So then

love me don't you Mol - ly? Say you're com - ing home, please do.
 Mol - ly when re - ply - ing, Won't you say you're com - ing home?

rall e dim.

Chorus. Tempo di March.

Ain't you com - ing back to old New Hamp - shire Mol - - ly, Ain't you

p=f

com - ing back to see us once a - gain? The folks all say - You

won't come back — you won't come back — you won't come back, But

some-thing seems to whis - per that you love me, As you did be-fore you

went a-way to roam; — Ain't you com-ing back to old NewHampshire Mol - -

ly? Write and say you're com-ing home. — Ain't you home. —

1. 2.

fz

Ain't You Coming Back &c. - 3.

Try these over on your piano.

QUAINT LONDON DANCE OF YANKEE DESIGN

The American ballroom will witness a novel twist during the coming mid-winter season. It is a London fad, entitled "Handsome Harry," and, despite the fact that it appears to be an intricate invention, is practically an ingen-

ious combination of the American cotillon and the Virginia reel.

Mr. Bell's Birthday Party.
Mr. E. Ross Bell, a well-known hotel proprietor of South Baltimore, celebrated his forty-fifth birthday at his home, Light and York streets, last Friday night. The celebration was purely



of St. Michael and All Angels' Protestant Episcopal Church, was prominently suggested as his successor. The bishopric was tendered Dr. Murray, who declined it.

One of the peculiarities of the dance is that it is executed by three persons, two of the female sex and one of the male. These alternately change at right angles and, after a round of dancing, meet in the center of a given circle and release partners, the first lady resigning her male escort to the second lady in waiting. This is continued indefinitely during the performance of the orchestra.

An interesting coincidence of the dance is that it was originally conceived by an American and introduced in London as a fete number. Both the music and the steps were originated by Fred W. Hager, a well-known New York bandmaster and incidentally the author of "Laughing Water" and other popular intermezzos.

The music of the dance is constructed in 6-8 tempo, or two-step rhythm, and is of a very catchy character. As utilized by the orchestras it is frequently adapted as a schottische and bears many original strains characteristic of Yankee genius. Words have been written to the melody, and, paradoxical though it seems, the dance is now being sung by various prominent vaudeville vocalists. One of the unique purposes of the "Handsome Harry" dance is to render the swagger waltz a back number, in so far as inaugurating a more graceful pose in modern ballroom terpsichore.

Some of our other Publications are
Mammas' Boy, A Sprig O'Shillelah,
There's a Dark man coming with a Bundle,
Bye Bye My Eva,
I'd Like to Take You Home With Me,
The Message of the Old Church Bell.

The Song all the world is talking about
by J. Fred Helf, writer of "Mammas Boy"

I'll Be Waiting in the Gloaming SWEET GENEVIEVE

CHORUS. By J. FRED HELF.

Where the sweet Mag-nolia buds be-gin to blossom When the
swallow for the south be-gin to leave Oh
Genevieve sweet Genevieve, I'll be
waiting in the gloaming Genevieve

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LEW DOCKSTADER'S Phenomenal Song Hit. Played by Sousa and all the leading Bands in the country.

Everybody works but Father.

Chorus. By JEAN HAVES

Every-bod-y works but fa-ther And he sits a-round all day,
Feet in front of the fire— Smok-ing his pipe of clay,
Moth-er takes in wash-ing So does sis-ter Ann,
Eve-ry-bod-y works at our house but my old man.

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We are the exclusive publishers
of all the song hits in
the Lew Dockstader
Minstral Show.

Which Includes

Everybody Works but Father,
I'll be waiting in the Gloaming
Sweet Genevieve,

Who's There?

The Waltz must change to a
March Marie,

The King of the Great White way
The Pirate King,

No one can take your place,
Susie Jane,

Never no More,

Just because she had those
Winning ways,

A Dream of Boyhood Days.

Published by **HELF & HAGER CO., Inc.**

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