

THE FAMOUS ALABAMA SONG

ENDING WITH THE REFRAIN

WALK DOWN YONDER IN THE CORNFIELD

SUNG WITH GREAT SUCCESS BY



EVELYN FONNER

"I SAW A FIELD OF COTTON"

BY COBB & EDWARDS



WRITERS OF
'I'LL BE WITH YOU WHEN
THE ROSES BLOOM AGAIN'
Etc. Etc.

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TONY J. PLACHT,
MUSIC STORE,
1002 Olive Street, ST. LOUIS, MO.

A NEW 'SEA' GEM

THE SEA IS CALLING ME

THE SEA IS CALLING ME.

Words by J T BRANEN

Music by H W PETRIE

REFRAIN.

The sea, — the sea, — is call-ing me, — the sea, — the sea, — is

call - - ing me. — Loud - - ly the night winds are

call - - ing, — Hark — to the music en - thrall - ing, — The

break-ers roar, — a - lone the shore, — Mar - in-er brave, oh be.

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THE LATEST, GREATEST AND BEST SEA SONG

BY THE COMPOSER OF

"ASLEEP IN THE DEEP," "SAIL HO," "THE SEA IS THE HOME FOR ME," ETC.

"WAY DOWN YONDER IN THE CORNFIELD."

ALABAMA

By COBB & EDWARDS.

Writers of
"I'll Be With You When the Roses Bloom Again."

Andante Moderato.

mf

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat).

I was far a - way from home, I was far a - cross the foam, In a
Spoke the stranger once a - gain, "Man - y years I've sailed the main As the

p

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The piano part is in the bass clef, and the vocal line is in the treble clef. The key signature has one flat.

har - bor where the ships at an - chor lay — And my eyes they filled with tears, first in
cap - tain of the ship you view with pride — If your home you want to see, come, my

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The piano part is in the bass clef, and the vocal line is in the treble clef. The key signature has one flat.

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man-y, man-y years, As I gazed up-on a ship out in the bay. — Said a
 boy go back with me, For I know your heart lies on the oth-er side" — Once a -

stran-ger "Do you sigh, for the flag she floats so high?" But I
 gain a - cross the sea, as in days that used to be - I was

point-ed to her name and read with pride — "Al - a - ba - ma" grand and great, "Al - a -
 stand-ing in my dear old boy-hood state — "Al - a - ba - ma" o'er the foam, "Al - a -

ba - ma" my own state, Then I seemed to see a - cross the o - cean' wide. —
 ba - ma" "Home sweet home" As I en - tered thro' the old plan - ta - tion gate. —

CHORUS.

I saw a field of cot-ton_ and fa - ces long for - got - ten, I

mf

saw my dear old moth-er stand-ing by the cab - in door — The

eve - ning bells were ring - ing, fond rec - ol - lec - tions bring - ing, I

heard the dar - kies sing - ing, "Way down yon - der in the corn - field"

rit. ad lib.

THE SEA IS CALLING ME.

Words by J. T. BEANIN. Music by H. W. PETRIE.

REFRAIN.

The sea, the sea, is call-ing me, the sea, the sea, is call-ing me, Loud-ly the night winds are call-ing. Hark to the music en-thrall-ing. The break-ers roar-a-long the shore. Mar-iner brave, oh be-

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"AUF WIEDERSEHEN"

Words by GEO. TOTTEN SMITH. Music by ROBT. A. KESER.

Auf wie-der-sehen, auf wie-der-sehen, Till we a-gain shall meet. No words were ev-er while part-ed, That seemed to be so sweet; Auf wie-der-sehen auf wie-der-sehen Un-till we meet a-gain. No

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LAST YEAR.

Words by JOHN ERNEST MC CANN. Music by AL. JOHNS.

Last year, the skies were bluer, The fields were greener, dear, The riv-er's song was tru-er, Last year, last year. Last year my heart was light-er, And life was bright-er, dear. Be-

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I'LL SING YOU A SERENADE.

(AIR ANDALUSIAN)

Words by J. LEFFENOWELL HATCH. Music by H. SYLVESTER KROUSE.

I'll sing you a ser-ade, My Birds join as with raptur-ous glee, And dear lit-tle moon-ain maid, Your heart it will heal, With a tell out their home-age to their lit-tle thrushes, As their fer-vor com-ple, As I tell you my sto-ry of love. I'll love songs they tell, In a lan-guage of pure mel-o-dy. They

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GOLGOTHA.

Medium. Poem by ARTHUR TREVELYAN. Music by G. J. COUCHAIS. Op. 109.

Andante.

O, God in Heav-en, Come is the hour, And I have spread on earth Thy won-drous sto-ry; Since I have striv-en, Al-might-y Pow-er, With Thou not glo-ri-fy me with Thy glo-ry? Those Thou hast

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HERE'S TO THE ROSE.

High. Poem by Wm. RICHARD GOODALL. Music by H. SYLVESTER KROUSE.

Capriccioso.

Andante con moto.

Here's to the rose in the earth-on cup, Here's to the faded flower That has drunk the liv-ing wa-ters up, Then died with-in the

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"PEACE UPON EARTH"

Words by ROBERT EMMETT MAC ALARNEY. Music by HENRY STANLEY HASKINS.

Marcia Religiosa.

Peace upon earth good will to men. That was the an-gels' song. Heard by the lone-ly shep-herd boy Trembling his sheep-a-mong. Glo-ry to God in the high-est Sweet, sweet and wondrous clear An-

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DEAR DREAMS.

Words by FRANK DUPREE. Music by H. SYLVESTER KROUSE.

Tempo di Valze.

Dear dreams that ever will haunt me, With joys all too sweet to last, And too true, and taunt me with memories vain of the past. Dear dreams of yows lightly spoken when love was so strange and new. And

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SUPPOSING.

Medium. Words by ARTHUR TREVELYAN. Music by KERRY MILLS.

Moderato.

Sup-posing I had nev-er met you, Would I have known all the joys, that now are mine? Sup-posing I should quite for-get you, Would you be

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JOHNNY JONES'S SISTER SUE.

By COBB & EDWARDS.

CHORUS.

John - ny Jones 's sis - ter Sue, Stop and say "How do you do," "Fine and dai - sy how are you," Pass a joke or may - be two, — On your way dont wait for more, Spark - ing days with ner are o'er, Dont you lin - ger *etc.*

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Could You Be True To Eyes Of Blue,

If You Looked Into Eyes Of Brown?

REFRAIN.

By COBB & EDWARDS.

Could you be true to eyes of blue if you look'd in-to eyes of brown? — Could, you be true to blue, — if brown should smile on you? — Sweet heart, I know you love me so, but I won-der would you smile or frown. Could, bring - ing In the calm and still - y night It is dream - ing, In songs to her bright eyes To her *etc.*

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"ROSALIE: MY ROYAL ROSIE"

(Climb Down, My Honey Gal, to Me.)

COBB & EDWARDS.

Do you ev - er have an itch - ing, like, as Ro - me - o and Jul - i - et 'll have to if your side was stitching, Just be - low your in - side pock - et, or a stand up - on their met - tle, For Im go - ing, to the lum - ber yard and lit - tle bit a - love? If you do, Im going to tell you that dis - build a bal - co - ny, Just be - low her sec - ond sto - ry while the *etc.*

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SEÑORITA.

A SERENADE.

LEAH RUSSEL.

When the moon is soft - ly beam - ing, And When the night - in - gale is sing - ing To stars are shin - ing bright When my love is sweet - ly stars up in the skies All my love to her Im dream - ing, In the calm and still - y night It is bring - ing In songs to her bright eyes To her *etc.*

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FARE THEE WELL, MOLLY DARLING.

(AT THE CALL OF THE ROLL ILL BE THERE.)

Words by WILL D. COBB.

Music by KERRY MILLS.

CHORUS. *After 2nd verse softer and slower.*

Fare thee well, Fare thee well, Mol - ly dar - ling, Let your
 eyes look a - gain in - to mine, For the sun o'er the hill top is
 dawn - ing. And I'm far from my com - rades in line, There's a
 tear in your eye Mol - ly dar - ling, And the face that I love fills with

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HARMONY MOZE.

Characteristic Two Step March

By KERRY MILLS.

Composer of
 "GEORGIA CAMPMEETING"
 "WHISPLING BUFOES"
 "HASTUS ON PARADE"
 "HAPPY DAYS IN DIXIE"

Intimate friends of MOZE say they have yet to find him not singing. His melodies have a fascinating sort of jingle about them - decidedly unlike what one usually hears from the average darkey. Aside from this, he is always well up in popular songs of the day, and the one of which he seems especially fond at present, is "Fare Thee Well, Molly Darling." This accounts for its appearance in the composition.

f Not fast.

etc.

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"IN THE GOLDEN DAWN."

Words by ALFRED BRYAN.

Music by AL. JOHNS.

REFRAIN.

You in the twi-light fall - ing, You in the night-bird call - ing,
 You in the red, red, rose — You in the breeze that blows, —
 You in the south-wind sign - ing, You in the day-light dy - ing, etc.

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PEARL OF THE HAREM.

ORIENTAL RAG TWO STEP.

HARRY P. GUY.

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