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ON THE BANKS OF THE WABASH, FAR AWAY.

SONG & CHORUS
BY

PAUL DRESSER.

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Song	50c.	Mandolin, Guitar and Piano	50c.	Two Mandolins and Guitar	50c.
Waltz	50c.	Two Mandolins, Guitar and Piano	60c.	Orchestra Accompaniment to Song	50c.
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Two Mandolins and Piano	50c.	Mandolin and Guitar	40c.	Waltz, Orchestra, 14 Pts. and Piano	90c.

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"Chorus" Songs. The "All join in" Kind."

SHE LIVES ON THE SAME STREET WITH ME.

o-----o
Burke & Webb.

Song 50¢

Chorus.

She lives on the same street with me, I see her most ev' - ry morn - ing, Tho' she's not a

2^d time *gva. ff*

JUST THE SAME OLD SWEETHEART.

Chas. B. Ward.

Song 50¢

Chorus.

Just the same old sweet - heart, Just the same to - day, As when we were boy and girl, In the same

p *2^d time* *f*

IF YOU SEE MY SWEETHEART.

Chorus. *Andante con moto.*

Paul Dresser.

Song 50¢

If you see my sweet-heart Some - where o'er the sea, Beg him, keep the prom-ise,

TO SEE HER, IS TO LOVE HER.

Chorus.

J. H. Flynn.

Song 50¢

To see her, is to love her, My Sweet - heart, Kate, She's just the sort of a girl you'd choose, To

THE BELLE OF GREATER NEW YORK.

Chorus.

Chas. Miller.

Song 40¢

She's not so ve - ry hand-some, But she has such win-ning ways, You could-n't help but like her, She has

p *2^d time* *f*

DEAR OLD CONEY ISLE.

Chorus. *Tempo di Valse.*

Chas. B. Lawler.

Song 50¢

At dear old Con - ey Isle, We'll lin - ger for a - while, And lis - ten to the mus - ic down at dear old

p *2^d time* *f*

ON THE PIERS AT NIGHT.

Chorus.

Frank Saddler.

Song 50¢

On the Piers at night is the place to go When the moon-light is shin-ing on those

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HOWLEY HAVILAND & CO. 20TH St. N. Y.

Respectfully inscribed to Miss Mary E. South, Terre Haute, Indiana.

ON THE BANKS OF THE WABASH, FAR AWAY.

SONG and CHORUS.

Words and Music by PAUL DRESSER.

Introduction.
Andante moderato.

The piano introduction is written for a grand piano in 2/4 time, with a key signature of one flat (B-flat major or D minor). It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of *Andante moderato*. The music features a flowing melody in the right hand and a steady accompaniment in the left hand. Dynamics include *mf*, *rall.*, and *p*.

The first two lines of the song are presented with a vocal melody line and a piano accompaniment. The lyrics are:
1. 'Round my In - di - an - a home - stead wave the corn - fields, In the
2. Ma - ny years have passed since I strolled by the riv - er, Arm in

The last two lines of the song are presented with a vocal melody line and a piano accompaniment. The lyrics are:
dis - tance loom the wood-lands clear and cool, Oft - en
arm, with sweet - heart Ma - ry by my side, It was

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♫ PAUL DRESSER'S SUCCESSOR OF SUCCESSES, ♫

"He Brought Home Another,"

Beautiful Words, Pure in Theme, Matchless in Melody, and destined to be as universally popular as his "JUST TELL THEM THAT YOU SAW ME."

times my tho'ts re - vert to scenes of child - hood, Where I
 there I tried to tell her that I loved her, It was

first re - ceived my les - sons - Na - ture's school, But
 there I begged of her to be my bride, Long

one thing there is miss - ing in the pict - ure, With
 years have passed since I strolled thro' the church - yard, She's

On the banks of the Wabash, far away. 4-3.

"AMARANTHUS," By John Francis Gilder.

Moderato.
Con espressione. (♩. = 106.)

A Dreamy Compo-
 sition by America's
 Favorite Pianist, and

Equal in Beauty to
 the Famous "Nar-
 cissus."

rall.

- out her face it seems so in - com - plete, I
 sleep - ing there my an - gel Ma - ry dear, I

long to see my moth - er in the door - way, As she
 loved her but she thought I did - 'nt mean it, Still I'd

a tempo.

rall. *p*

stood there years a - go, her boy to greet,
 give my fu - ture were she on - ly here.

rall. *p*

On the banks of the Wabash, far away. 4-4.

"ARTIST'S WALTZES," By IDA BENEDICT, * * * * *
 * * * * * Author of "The Senator Waltzes."

This Excels by far any Previous Effort of MISS BENEDICT'S. *

Valse.

1.

Full of Melody, and Irresistible in Catchiness, these Waltzes are Bound to Succeed.

CHORUS.
mp *Espressivo.*

Oh, the moon-light's fair to - night a - long the Wa - bash, From the

mp

fields there comes the breath of new - mown hay, Through the

syc - a - mores the can - dle lights are gleam - ing, On the

pp *D.C.*

banks of the Wa - bash, far a - way.

pp *D.C.*

On the banks of the Wabash, far away. 4-5.

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"He Fought for the Cause He Thought was Right"

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DARKEY SONGS OF THE ERA. NEW NOVEL and CATCHY

CHRISTENING OF A LITTLE BLACK COON.

Chorus.

Cole & Johnson.

Song 50¢

With Sap - o - li - o they scrubbed him just to make the dar - key clean, With buz - zard grease they rubbed him, just to make the dar - key keen, Oh! Oh!

MA LITTLE ONE.

Refrain.

W. B. Gottlieb.

Song 50¢

Kiss me, ma la - dy, You are ma ba - by, And quite the real thing, just in my reach, My sweet - heart you're charm - ing,

HESITATE Mr. NIGGER, HESITATE.

Chorus.

Lew Sully.

Song 50¢

Hes - i - tate, Mis - ter Nig - ger, hes - i - tate, The way you car - ry on will nev - er do, Don't hang a round my

NO COONS ALLOWED!

Chorus. *Allegro.*

Cole & Johnson.

Song 50¢

"No coons al - lowed, No coons al - lowed, This place is meant for white folks that's all, We don't want no

JOHNSON WINS THE CAKE

Chorus.

J. H. Flynn.

(Shout.)

Song 50¢

Col - ored la - dies sigh - ing Coons with en - vy dy - ing as a cir - cle of the room we make "Yea! Boe! Roe!" "Hail! to the

CAROLINE FROM SOUTH CAR'LINA.

Chorus.

Chas. A. Burk.

Song 50¢

Car - o - line, Um! From 'South Car' - li - na; Dere is no coon 'round yere, who can out - shine her, Su - per - fine, Um!

HOW I LOVE MY BABY LOU!

Chorus.

Lew Sully.

Song 50¢

Say you'll name the day, And make it soon of you I pray, I love you true,

AIN'T I YOUR HONEY BOY NO MORE?

Chorus.

G. L. Davis.

Song 50¢

Aint I yer hon - ey boy? You is my pride and joy, Re - mem - ber what you told me once be - fore,

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Piano Solo. 50¢

Musical score for Miss Manhattan March, composed by W. F. Peters. The score is in 2/4 time and consists of two staves (treble and bass clef). It begins with a piano (*p*) dynamic and features a series of rhythmic patterns and chords.

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Safford Waters.

Piano Solo. 50¢

Musical score for One New York Two Step, composed by Safford Waters. The score is in 8/8 time and consists of two staves. It begins with a piano (*p*) dynamic and features a series of rhythmic patterns and chords.

* NOBILITY TWO STEP.

Theo. F. Morse.

Piano Solo. 50¢

Musical score for Nobility Two Step, composed by Theo. F. Morse. The score is in 8/8 time and consists of two staves. It begins with a mezzo-forte (*mf*) dynamic and features a series of rhythmic patterns and chords.

DINAH'S JUBILEE TWO STEP.

J. H. Ellis.

Piano Solo. 50¢

Musical score for Dinah's Jubilee Two Step, composed by J. H. Ellis. The score is in 2/4 time and consists of two staves. It begins with a forte (*f*) dynamic and features a series of rhythmic patterns and chords.

QUITTYERKIDDIN MARCH PATROL.

M. H. Rosenfeld.

Piano Solo. 50¢ Orchestra 75¢

Musical score for Quittyerkiddin March Patrol, composed by M. H. Rosenfeld. The score is in 2/4 time and consists of two staves. It begins with a pianissimo (*pp*) dynamic and features a series of rhythmic patterns and chords.

MORA MARCH.

Chas. Miller.

Piano Solo. 50¢ Orchestra 75¢

Musical score for Mora March, composed by Chas. Miller. The score is in 8/8 time and consists of two staves. It begins with a mezzo-forte (*mf*) dynamic and features a series of rhythmic patterns and chords.

SECRET SERVICE MARCH.

J. H. Flynn.

Piano Solo. 50¢

Musical score for Secret Service March, composed by J. H. Flynn. The score is in 8/8 time and consists of two staves. It begins with a mezzo-forte (*mf*) dynamic and features a series of rhythmic patterns and chords.

PATRIARCH'S MARCH.

J. H. Flynn.

Piano Solo. 50¢

Musical score for Patriarch's March, composed by J. H. Flynn. The score is in 8/8 time and consists of two staves. It begins with a forte (*f*) dynamic and features a series of rhythmic patterns and chords.

* THE MEETING OF THE BLUE AND GRAY MARCH.

Theo. F. Morse.

Piano Solo. 50¢ Orchestra 75¢ Band 50¢

Musical score for The Meeting of the Blue and Gray March, composed by Theo. F. Morse. The score is in 8/8 time and consists of two staves. It begins with a mezzo-forte (*mf*) dynamic and features a series of rhythmic patterns and chords.

* COONTOWN CAPERS TWO STEP.

Theo. F. Morse.

Piano Solo. 50¢ Orchestra 75¢ Band 50¢

Musical score for Coontown Capers Two Step, composed by Theo. F. Morse. The score is in 2/4 time and consists of two staves. It begins with a mezzo-forte (*mf*) dynamic and features a series of rhythmic patterns and chords.

* Also published for Mandolin, Guitar, & Banjo.

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