

An American Song Book

Volume I

eleven songs from the 19th century

arranged for voice and guitar by

Frank A. Wallace

- I. Ah, May the Red Rose *Stephen Foster*
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An American Song Book

Volume I

I. Ah! May the Red Rose

Words and Music by
Stephen Foster

arr. by Frank Wallace

Ah! may the red rose live al - way, To
Long may the dai - sies dance the field, fro -
Lulled be the dirge in the cypress bough, that
smile up - on earth and sky! — Why should the beau - ti - ful e - ver weep? Why should the beau - ti - ful
- lick - ing far and — near! — Why should the in - no - cent hide their heads? Why should the in - nno - cent
tells of de - par - ted flowers! — Ah! that the but - ter - fly's gil - ded wing flut - tered in ev - er - green
die? — Len - ding a charm to ev - 'ry ray that falls on her cheeks of light. —
fear? — Spread - ing their petals in mute de - light when morn in it's ra - diance breaks, —
bowers! — Sad is my heart for the blighted plants it's plea - sures are aye as brief. —

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Giv - ing the zeph - yr kiss for kiss, and nur - sing the dew-drop bright— Ah! may the red rose
 keep - ing a flor - al fes - ti - val till the night lov - ing prim - rose wakes. Long may the dai - sies
 They bloom at the young year's joy - ful call and fade with the au - tumn leaf. Ah! may the red rose

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live al - way. To smile up-on earth and sky! Why should the beau-ti - ful ev - er weep?
 dance the field fro - lick - ing far and - near! Why should the in - no-cent hide their heads?
 live al - way. To smile up-on earth and sky! Why should the beau-ti - ful ev - er weep?

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Why should the beau - ti - ful die? —
 Why should the in - no - cent fear? —
 Why should the beau - ti - ful die? —

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II. If Only I Had a Moustache

Words by
George Cooper

Music by
Stephen Foster
arr. by Frank Wallace

The musical score is presented in a grand staff format, consisting of a vocal line and a piano accompaniment line. The piano part begins with a 'C V' marking and a 4-measure rest, followed by a series of chords and melodic lines. The vocal line starts at measure 7 with the lyrics: 'Oh! all of you poor sin - gle / No mat - ter for man - ners or / Your head may be thick as a / I once was in sor - row and'. The piano accompaniment provides harmonic support with chords and melodic fragments. The score continues with lyrics: 'men _____ Don't ev - er give up in des - pair, For there's / style, _____ No mat - ter for birth or for fame, All these / block, _____ And emp - ty as a - ny foot - ball, Oh! your / tears _____ Be - cause I was jilt - ed you know, So right'. The piano part features a prominent bass line with chords and melodic lines. The score concludes with lyrics: 'al - ways a chance while there's life _____ To cap - ture the hearts of the / used to have some - thing to do _____ With young la - dies chang - ing their / eyes may be green as the grass, _____ Your heart just as hard as a / down to the riv - er I ran _____ To quick - ly dis - pose of my'. The piano accompaniment continues with chords and melodic lines.

17

fair. — No mat - ter what may be your age, — You al - ways may cut a fine name, — There's no reas - on now to de - spond, — Or go and do a - ny - thing wall — Yet take the ad - vice that I give, — You'll soon gain af - fect - ion and woe. — A good friend he gave me ad - vice — And time - ly pre - vent - ed the

21

dash, — You will suit all the girls to a hair — If you've rash, — For you'll do though you can't raise a cent, — If you'll cash, — And will be all the rage with the girls, — If you'll splash. — Now at home I've a wife and ten heirs, — And all

24

on - ly got a mous - tache! A mous - tache, a mous - tache! If you've on - ly raise a mous - tache! on - ly get a mous - tache, through a hand - some mous - tache,

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on - ly got a mous - tache. —

III. Somebody's Coming to See Me Tonight

Words by
George Cooper, 1838-1927

Composed by
Stephen Collins Foster, 1826-1864
arr. by Frank Wallace

The musical score is arranged in a grand staff with two systems. The first system (measures 1-4) features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bass clef part includes a circled '6' with an equals sign and 'D', indicating a capo on the 6th fret. The second system (measures 5-8) includes a 'C X' marking above the treble clef and a circled '4' with '12' below the bass clef. The third system (measures 9-12) contains the lyrics: 'Some - bo - dy's com - ing to see me to - night; Some - bo - dy's com - ing to see me to - night, Some - bo - dy of - ten - times gives me a kiss;'. The fourth system (measures 13-16) contains the lyrics: 'Some - bo - dy's fair and his eyes they are bright, Soft - ly he Some - bo - dy's pres - ence is dear to my sight. Some - bo - dy's Some - bo - dy'll meet me en - rap - tured with bliss, Some - bo - dy'. The score includes various musical notations such as rests, notes, stems, and dynamic markings like 'p.' (piano).

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speaks and his words they are dear; Soon as the stars are out
cheeks are as red as the rose, Some - bo - dy's sor - ry when that
says I'm the joy of his life And soon I'm to be that

23

he will be here. Some - bo - dy's com - ing to see me to -
some - bo - dy goes. some - bo - dy's wife.

Some - bo - dy's com - ing to see me to -

28

- night, Some - bo - dy'll meet him with joy and de - light.

- night, Some - bo - dy'll meet him with joy and de - light.

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C X

C X

IV. Mr. and Mrs. Brown

Words by
George Cooper, 1838-1927

Composed by
Stephen Collins Foster, 1826-1864
arr. by Frank Wallace

Mrs. Brown *Mr. Brown*

So Mis - ter Brown you've come at last, I'm sure it's af - ter two. Dear
All right! you good for noth - ing you, Have I not eyes to see? No,

Mrs. Brown

Mis - tress Brown, your clock is fast, I know as well as you. Oh! Sir, it's shame - ful so it is, Don't
Mad - am, what I say is true. I'm on - ly on a spree! Don't make me an - gry, Mis - ter Brown. For

Mr. Brown *Mrs. Brown*

come sir in my sight! Now give me one good kiss to - night, You see that I'm all right. I
if you do I'll cry! I shall not stay to see you frown, So, Mis - sus Brown, good bye. I'll

Mr. Brown

Now
I

14
can - not talk to you to night, I see that you're not right. Oh! Har - ry Brown! O! Har - ry Brown! You're
make you stay to see me frown, You shall not say good - bye. O! Har - ry Brown, O! Har - ry Brown, You

14
give me one good kiss to - night, You see that I'm all right. Oh! Ma - ry Brown! O! Ma - ry Brown! You
shall not stay to see you frown, So, Mis - sus Brown, good - bye. O! Ma - ry Brown, O! Ma - ry Brown, I'll

14
a - ny - thing but right.
see you've made me cry.

17
know that I am right.
have to say good bye. m i a i m

3. She. *Furiously.*

Hard hearted man, I tell you what,
I must know where you've been;
I am not jealous, O! no! no!
But it's a shame and sin!
Your bosom friend, young Jones, just left,
He calls here every night,
I'm sure if it were not for him
I'd really die with fright.
She. {I'm sure if it were not for him
{I'd really die with fright.
He. {What Ma'am, if it were not for him
{You say you'd die with fright!
He. {O! Mary Brown, O! Mary Brown,
{I'll call him out to fight!
She. {O! Harry Brown, O! Harry Brown,
{He's far above your height.

4. He. *Indignantly*

So, Mr. Jones was here, you say
While I have been away!
Now Madam you will drive me mad,
We part this very day.

You know it is my business ma'am
That keeps me at the store,
And if I could have sooner come (hic)
I'd been here (hic) long before.

He. {You know it is me business ma'am
{That keeps me at the store.
She. {I know it's not your business, sir
{That keeps you at the store.
He. {O! Mary Brown, O! Mary Brown,
{It's business at the store
She. {O! Harry Brown, O! Harry Brown,
{You've told me that before.

5. She. *Coaxingly.*

There don't be angry, husband, don't!
I'm sure I love you dear,
I was but joking when I said
That odious Jones was here.
But promise me, now won't you love,
That when the night has come
You'll never stay away so late,
And leave your wife at home.

She. {Now promise me when night has come,
{You'll always stay at home.
He. {I'll promise you when night has come
{I'll always stay at home.
He. {O! Mary Brown, O! Mary Brown,
{I'll always stay at home.
She. {O! Harry Brown, O! Harry Brown,
{Now won't you stay at home?

6. He. *Lovingly.*

You were but joking, dearest wife?
Now come and kiss me, do,
Jones is a bosom friend to me, (seriously)
But needn't be to you.
My little wife! My joy and life!
My gentle pretty elf,
If any one sits up with you
Hereafter, it's myself.
He. {If any one sits up with you
{Hereafter, it's myself.
She. {If any one sits up with me,
{O, let it be yourself.
He. {O! Mary Brown, O! Mary Brown,
{Our quarrels they are o'er,
She. {O! Harry Brown, O! Harry Brown,
We'll never quarrel more.

V. None Shall Weep a Tear For Me

Written by
Richard Henry Wilde

Composed by
Stephen Collins Foster, 1826-1864
arr. by Frank Wallace

The musical score is arranged in a grand staff with two systems of vocal and piano parts. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a repeating accompaniment pattern of eighth-note chords in the left hand and a melodic line in the right hand. A 'C III' fingering is indicated for the piano part. The vocal part consists of two systems of lyrics with corresponding musical notation. The first system of lyrics is: 'My life is like the summer rose That opens to the / My life is like the autumn leaf That trembles in the'. The second system of lyrics is: 'morn - ing sky, But, e'er the shades of eve - ning close, Is scat - tered on the ground to / moons pale ray; Its hold is frail, its date is brief, 'Tis rest - less soon to pass a -'. The third system of lyrics is: 'die; Yet on the ro - se's hum - ble head The sweet - est dew's of / - way; Yet when that leaf shall fall and fade The par - ent tree will'. The piano part includes a triplet of eighth notes in the first system and a triplet of eighth notes in the second system. The vocal part includes a triplet of eighth notes in the first system and a triplet of eighth notes in the second system. The piano part includes a triplet of eighth notes in the first system and a triplet of eighth notes in the second system.

My life is like the summer rose That opens to the
My life is like the autumn leaf That trembles in the

morn - ing sky, But, e'er the shades of eve - ning close, Is scat - tered on the ground to
moons pale ray; Its hold is frail, its date is brief, 'Tis rest - less soon to pass a -

die; Yet on the ro - se's hum - ble head The sweet - est dew's of
- way; Yet when that leaf shall fall and fade The par - ent tree will

17

night are shed, As if they wept the waste to see, But
mourn its shade The winds be - wail the leaf - less tree, But

17

8 *p.*

20

none shall weep a tear for me, But none shall weep a
none shall breathe a sigh for me, But none shall breathe a

20

8 *p.*

23

tear for me, But none shall weep, shall weep a tear for me.
sigh for me, But none shall breathe, shall breathe a sigh for me.

23

8 *p.*

26

26

8 *p.*

VI. Johnny Sands

*John Sinclair, 1842
arr. by Frank Wallace

The musical score is written in G major (one sharp) and 3/8 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line of eighth notes and a treble line with various rhythmic patterns, including triplets and sixteenth-note runs. The lyrics are: "A man whose name was Johnny Sands, Had married Betty Hague, And though she brought him gold and lands, She prov'd a terrible plague.— For Oh! she was— a scolding wife, Full of caprice— and whim, He said that he was tired of life, And she— was tired— of him. And she— was tired— of him. And she was tired of".

*Brown University; Harris Collection of American Poetry and Plays, Series of Old American Songs, no. 30

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him. Says he— "then I will drown— my-self; The riv-er runs be - low," Says

34

she, "Pray do, you sil-ly elf. I wished it long a - go." Says he, "up-on— the

39

brink I'll stand. Do you run down the hill, And push me in with all your might," Says

44

she,— "my love I will." Says she,— "my love I will." Says she, "my love I will."

50

For fear that I— should cour-age lack, And try to save my life, Pray tie my hands be-

-hind my back." "I will," re-plied his wife.— She tied them fast— as you may think, And

when se-cure - ly done, "Now stand," she says "up - on the brink, And I'll— pre-pare to

run, And I'll— pre-pare— to run, And I'll pre-pare to run." All

down— the hill his lov - ing bride Now ran with all her force To push him in he

83

stepped a-side, And she fell in, of course. Now splash-ing, dash-ing, like a fish, "Oh

88

save me John - ny Sands" "I can't my dear tho' much I wish, For you— have tied— my

93

hands, For you— have tied— my hands, For you have tied my hands."

98

102

VII. Brevity

Abraham Wood, 1752-1804
arr. by Frank Wallace

Man, born of woman, like a

flower, Short liv'd is seen to rise; At morn— ing

blooms, at even - ing hour He with - ers, falls, and

dies, He with - ers, falls, and dies.

VIII. Amanda

Words by
Isaac Watts, 1674-1748

*Music by
Justin Morgan, 1747-1798
arr. by Frank Wallace

Death, like an over-flowing stream,
Our age to sev - 'nty years is set;
But O how oft thy wrath ap - pears
Teach us, O Lord, how frail is man;

Sweeps us a way: our life's a dream, An emp ty tale, a
How short the term! How frail the state! And if to eight - y
And cuts off our ex - pect - ed years! Thy wrath a - wakes our
And kind - ly length - en out our span; Till a wise care of

morn - ing flow'r, Cut down and wither'd in an hour.
we ar - rive, We ra - ther sigh and groan than live.
hum - ble dread; We fear the pow'r that strikes us dead.
pi - e - ty Fit us to die, and dwell with thee.

*from Northern Harmony; online index <http://stoddardfamily.home.comcast.net/0Index.html>

IX. The Lilly

Words
anonymous

*Music by
Supply Belcher, (1751-1836)
arr. by Frank Wallace

Peace - ful and low - ly in their nat - ive soil, They neith - er know to

spin nor care to toil; Yet with con - fessed mag - ni - fi - cence de -

- ride Our mean at - tire and im - po - tence of pride.

*from Northern Harmony; online index <http://stoddardfamily.home.comcast.net/0Index.html>

X. French Broad

*Music and lyrics by
William Walker, 1831
arr. by Frank Wallace

1. High o'er the hills the___ mount - ains rise, Their sum - mits tow - er___
 2. Oh, God! for - bid that___ I should fall And lose my ev - er___
 7. Oh! when I think of___ that blessed world, Where all God's peo - ple___
 8. Then will I sing God's___ prais - es there, Who brought me through my___

toward the skies; But far a - bove them I must dwell.
 last - ing all; But may I rise on wings of love,
 dwell in love, I oft - times long with them to be
 trou - bles here I'll sing, and be for - ev - er blest,

Or sink be - neath the___ flames of hell.
 And soar to the blest___ world a - bove.
 And dwell in heaven e - - - ter - nal - ly
 Find sweet and ev - er___ last - ing rest.

* "This song was composed by the Author, in the fall of 1830, while travelling over the French Broad River, in North Carolina and Tennessee." For complete text, music and notes see: http://www.ccel.org/ccel/walker/harmony/files/hymn/French_Broad.html

XI. Nancy Wells

Shaker Traditional
arr. by Frank Wallace

Watch_ ye, watch_ ye, and be

read - y to meet_ me, For_ lo! I will come at noon day.

day. Fear ye not, fear_ ye not_ for

with my hand I will lead you on, And_ safe - ly I'll guide your lit-tle bark be -

-yond this vale of sor - row.