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Brother's fainting at the Door

(SONG,)

AS SUNG WITH GREAT SUCCESS BY

D. S. WAMBOLD.

Words by

E. Bowers.

Music by

P. B. Isaacs.

Piano.



BOSTON:

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BROTHER'S FAINTING AT THE DOOR.

Words by E. BOWERS.

Music by P. B. ISAACS.

Andante con espress.

The first system of music consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line begins with a long note, followed by a series of eighth notes.

The second system continues the musical notation. The piano accompaniment remains consistent. The vocal line includes the following lyrics:

1. You - der comes	a wea - ry	sol - dier,	With falt - - 'ring steps a - cross the
2. Tell us breth - er	of the	bat - tle,	Why you were num - bered with the
3. I was woun - ded	and a	pris - 'ner,	Our ranks were bro - ken, forced to

The third system continues the musical notation. The piano accompaniment features a more active eighth-note pattern. The vocal line includes the following lyrics:

moor;	Mem'ries of	the past steal o'er me,	He tot - ters to the cot - tage door.
slain;	We who thought	you lost for ev - er,	Now clasp you to our arms a - gain.
fly;	Thrown with - in	a gloom - y dungeon,	A - way from friends a - lone to die.

Look, my heart cannot de - ceive me, 'Tis one we deem'd on earth no more, Call
 Oh, may oth - ers share the bless - ing Which hea - - ven kind - ly keeps in store, May they
 Still the hope was strong within me, A cher - ished hope that would re - store, I have

mother, haste— do not tar - ry, For Broth - er's faint - ing at the door. Call
 meet their ab - sent loved ones, Aye, e'en though faint - ing at the door. May they
 lived by heavens blessing To meet my loved ones at the door. I have

mother, haste— do not tarry, For Broth - er's faint - ing at the door.
 meet their ab - sent loved ones Aye, e'en though faint - ing at the door.
 lived by heavens blessing, To meet my loved ones at the door.

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CHORUS.

A. S. *P*
Kind - ly greet the wea - ry Sol - dier, Words of com - fort may re -

ALTO *P*

TENOR *P*
Kind - ly greet the wea - ry Sol - dier, Words of com - fort may re -

BASS *P*

PIANO *P*

f *P*
store. You may have an ab - sent Broth - er, Faint - ing at a stranger's

f *P*
store. You may have an ab - sent Broth - er, Faint - ing at a stranger's

f *P*

door, You may have an ab - sent Broth - er, Faint - ing at a stranger's

door, You may have an ab - sent Broth - er, Faint - ing at a stranger's

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth and fifth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte).

door.

door.

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth and fifth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano).

CATALOGUE NUMBER TWO. CHOICE CATALOGUE OF VERY POPULAR MUSIC Published by OLIVER DITSON & CO., Boston, Mass.

NOTE—All the pieces in the Catalogues numbered 1, 2, 3, and 4, have an established reputation, and consequently any person ordering from these lists will be sure of getting Taking and Popular pieces. Any of the numbers of these Catalogues can be had on application.

ABBREVIATIONS—Pieces and songs are numbered from 1 to 7, according to difficulty. The easiest pieces, for beginners, like many by Bellini, are marked 1. Common Marches, Quadrilles, Waltzes, &c., are 2. More difficult dance music, like most of that of Strauss, and such pieces as the March from Faust, are 3. Pieces about as difficult as "The Maiden's Prayer" are 4; somewhat more difficult pieces are 5; such ones as Thalberg's "Sweet Home" are 6, and the more difficult pieces of Chopin, Liszt, Thalberg, &c., are 7. A capital letter marks the key, as B, C sharp, Bb, &c. A small Roman letter marks the highest note of a vocal piece. If on the staff, but an italic letter is used, if the note is above the staff. Ch. means that the song has a Chorus.

Favorite Vocal Music.

GUITAR. Nearly all the following songs have been arranged for the Guitar, as well as for the Piano, and may be procured with either kind of accompaniment.

VERY POPULAR SONGS BY VARIOUS AUTHORS.

- Dear mother I'll come home again. Ch. 2. Eb to a flat. F. Wilson. 30
The Diamond Swamp. 3. C to f. B. Coert. 30
"She's gone to the lake of the Diamond Swamp, Where all night long her lonely lamp, The candle has a light flame."
Do they pray for me at home. Ch. 2. G to g. W. A. Fiske. 30
Eve to her Papa. 2. Eb to b flat. Howard. 35
Gentle Hallelu. Ch. 3. G to e. C. St. John. 30
Our Village Home. 2. F to f. A. Rogers. 30
The Old Play Ground. 2. G to e. J. DeWaver. 30
My Hopes have departed forever. 2. Bb to f. A. Lady. 30
Minnie Moore. Ch. 2. Bb to d. E. C. Howe. 30
"The Rose on the cheek grows pale, Minnie Moore, Thy voice has a sadder tone."
The Moon behind the Hill. Ch. 3. C to f. Bishop. 35
Mother, Home and Heaven. Ch. 2. Bb to a flat. G. W. Handwood. 30
"The sweetest home I ever heard, Are Mother, Home, and Heaven."
Bessie Barker. 2. F to a. W. J. Florence. 40
I'll meet thee in the Lane. Ch. D to e. C. Sampson. 40
Fine Lithograph
"I'll meet thee in the lane When the clock strikes nine."
Behold the Sabote. (Celebrated Sabote Song in "La Grenade Darbonne.") 3. D to e. Offenbach. 30
Discipline, 'tis my pride. (Piff, puff, poof.) 3. g to e. Grande Duchesse. 30
How I love the Military. 3. F to f. 60
Ah! 'tis a famous Regiment. Duet. 2. D to d. 40
I wear on my Heart. (The Letters) Ch. 2. E to g sharp. Grande Duchesse. 35
"Ah! letters from lovers; We kiss and re-read them; We read, and re-read, and read them again."
Say to him. (Dites lui.) 3. E to g sharp. Grande Duchesse. 35
Everybody's Love Song. Ch. 2. A to f sharp. K. Tramer. 30
Little Brown Jug. Ch. 2. A to e. W. F. Williams. 30
Song of the Fairies. 2. C to f. W. F. G. Downer. 30
Laurie Bell. Ch. 2. F to e. G. A. Russell. 30
"Gentle Laurie, dark-eyed Laurie, Fire 'er of that bonnie e'e."
Kiss me while I'm sleeping. 3. Bb to g. K. Tramer. 30
All the above have a well-proved popularity.

OLD SONGS, BUT POPULAR, and still in constant demand.

- Faded Flowers. 3. Bb to e flat. W. Willby. 35
Come this way my Father. 2. G to d. W. Morris. 30
"Come this way my Father; now straight for me, Here, and on the shore, I am waiting for thee."
Jamie's on the Stormy Sea. 2. F to f. B. Coert. 30
Mary of the Wild Moon. 2. Eb to e flat. Turner. 30
The Ocean Burial. 3. Ab to e flat. G. E. Dodge. 35
Ossian's Serenade. 2. D to f sharp. G. E. Dodge. 35
"O! some with me, for I love to go To those lakes where the Mungo apples grow."
The Sailor Boy's Last Dream. 2. Bb to d. J. B. Woodbury. 35
The Separation. 3. Ab to e flat. E. Engelbrecht. 30
The Tempest. 4. Bb to f. N. C. Barker. 40

- Thou hast wounded the Spirit that Loved thee. 2. D to d. A. Lady. 35
"Thou hast taught me at last to forget thee, In secret, in silence and tears."
The Willow Song. 2. Ab to f. T. N. Motouf. 35
Good Bye. 2. G to e. J. C. Engelbrecht. 35
The Grave of Bonaparte. 3. Bb to f. L. Hunt. 35
Give me three grains of Corn. 2. F to d. Gross. 35
How can I leave thee! 2. Bb to e flat. 30
German and English words. Arranged by F. M.
The Child's Wish. 3. A to d. H. D. Mason. 30
"Ah! I'll look among the angels Who stand around the throne, Till I find my sister Mary For I know she must be one."
Star of the Evening, beautiful Star. Ch. 2. C to e. H. Tucker. 35
Not for Gold or Precious Stones. 3. D to g. 35
Thou hast learned to love another. 2. E to c. C. Stude. 35
"Can I forget thee? Never! Farewell, farewell, forever!"
Joys that we've tasted. 2. A to e. 35
Little White Cottage; or, Gentle Nettle Moore. Ch. 2. Eb to e. J. S. Pierpont. 30
Do they miss me at Home. 2. Bb to d. Gross. 30
"Oh! yes, 'twould be joy without measure, To know that they miss me at home."
All things love thee, so do I. 2. A to e. Horn. 35
The Bridge of Sighs. 3. G to e. E. L. White. 40
He kind to the Loved Ones at Home. 2. Ab to e. I. B. Woodbury. 40
The Blue Fuzista. 1. F to f. M. D. Sullivan. 30
Darling Nelly Gray. Ch. Eb to e flat. B. B. Hensy. 30
I wish I was in Dixie's Land. 2. C to e. Holts. 35
"Then I wish I was in Dixie, Hooley! In Dixie's land I look my stand, To 'sh and die in Dixie."
Will you come to my Mountain Home. 3. A to e. F. H. Brown. 40
Rocked in the Cradle of the Deep. 3. Bb to f. J. P. Knight. 35
The Mariner. 6. C to e. H. Russell. 1.00
Our Native Song. 3. A to d. 50
The Old Sexton. 4. C minor to c. 60
"And these words come from his lips on this, I gather them in: These songs are old, but not forgotten. They are constantly called for, and as they have never heard them, it is possible they will renew their youth again and again for generations."
HUMOROUS SONGS.
The Old Pine Tree. Ch. 2. C to g. C. White. 30
Kiss, but never tell. 2. G to e. F. Buckley. 30
Somebody's coming, but I'll not tell who. 3. F to f. J. C. Andrews. 35
"Do you wish me to tell you? No, no, you may guess, But somebody's coming, nevertheless."
People will talk. 2. E to e. S. M. Gross. 35
If your foot is pretty, show it. D to f sharp. T. B. Bishop. 30
Johnny was a Shoemaker. G minor to b flat. W. J. Florence. 35
Pretty lithograph title.
Johnny Sands. 2. A to e. John Sinclair. 35
Matrimonial Jars. 2. D to d. L. Hunt. 35
My Grand-ma's Advice. 1. G to d. 30
"the often cautioned me with care Of all false young men to beware."
Our Grandfather's days. 2. C to e. Tony Pastor. 30
The Universal Medley. 2. C and G to g. J. Pierpont. 35
Uplidee. Ch. 2. G to d. 30
I'd Choose to be a Baby. 2. C to e. F. Buckley. 30
The Lords of Creation. 2. G to d. J. S. R. 30
"and we'll manage it so that the very last man Shall the very last woman obey!"
The Captain with his Whiskers. 1. D to d. W. J. Florence. 30
Niagara Falls. 3. A to e. Winchell. 35
Woman's Revolution. D to d. L. Hunt. 30
"at first I seemed to hate him, and I know I hate him still, Yet he urges me to wed him, but I hardly think I will."
The Jockey Hat and Feather. Ch. 2. C to e. W. H. Brockway. 40
Lithograph title.
"the blood her hand, mild 'as reeve', Then I was a goose, Before I'd time to say 'good-by' She was round the corner."
The Mouse-trap Man. Ch. 2. D to d. Wymark. 35

- The Yelling Gal that winked at me. Song and Dance. Ch. 2. A to f sharp. H. Blodgood. 35
The Colonel from Constantinople. Ch. 2. A to d. A. Lloyd. 40
Lithograph title.
The Charming young Widow I met in the Train. Lithograph title. 2. C to e. W. H. Coe. 40
"Be wary of young Widows you meet on the Railway, Who lean on your shoulder; whose tears fall like rain."
Oh, my Heart goes Fit-a-pat. S'g and Duet. 2. G to e. 35
Champagne Charlie was his name. 2. C to e. A. Lee. 30
Mrs. Lofy and I. 2. G to e. J. J. Hutchinson. 35
"Mrs. Lofy keeps a carriage, None have I, She has dapple gray to draw it, None have I."
The Connecticut Podlar. Ch. 3. G to e. Dunbar. 50
Cousin Jedidiah. Ch. 1. C to e. H. S. Thompson. 30
"Oh! won't we have a jolly time; Joshua put the kettle on, We'll all take tea!"
Yahn Schmidt, or the Dachman's Philosophy. 3. G to e. 30
"I've a better yet I spend, But I've nothing for to lend, For I never borrow nothing, don't you see, Yahn Schmidt."
The Female Auctioneer. 3. Bb to g. 30
"For I'm going, going, going! Who bids, who bids for me?"
Somebody's courting somebody. 3. C to e. F. Buckley. 30
That's what's the matter. Ch. 2. D to e. Foster. 35
We girls never mean half we say. 2. D to e. O. M. Brewster. 30
Something sweet. A Medley. 2. G to g. Archer. 40
The Irishman's Shanty. 3. G to e. 30
Love on the Brain. Ch. 2. F to f. Mrs. Parkhurst. 30
"Kiss, Hiss, Hiss, Hiss, Hiss, Arrogant pain, Every body's touched and seen With Love on the Brain!"
Waiting at the Station. Ch. 2. G to e. H. B. Deuka. 30
The Big Sun-flower. 2. C to f. Billy Emerson. 40
Capt. Jinks of the Horse Marines. 2. A to e. F. Woodbury. 30
Song by Liaged.
She's a Gal-o-mine. 2. F to d. Vance. 30
Good comic songs are in demand than almost any other kind, and the above is a list of the most amusing.

VOCAL DUETS.

- Meet me by Moonlight. 3. G to g. R. Abrial. 35
"Meet me by moonlight alone, And then I will tell you a tale, Must be told by the moonlight alone, In the grove at the end of the vale."
Meet me by the Running Brook. 2. F to f. J. G. Clark. 35
"Friends we loved are broken-hearted, Smiles have flown, and tears have started, Since the time when last we parted, In the days of long ago."
A brace of beautiful duets.

QUARTETS.

- Come to the Valley. 4. C to g. T. Wood. 40
There's Beauty everywhere. 3. F to f. Lawrence. 30
Mountains of Life. 2. C to g. J. G. Clark. 35
"There's a hand far away mid the stars, we are told, Whose they know not the names of old."
Ecco quel fiero leonate. (Oh! the sad moment of Parting!) 5. Ab to a flat. Costa. 60
The Rover's Grave. 2. Ab to a flat. J. G. Clark. 30
Silence. A Serenade for Alto, Tenor & Bass. 3. Eb to e flat. Kooten. 35
"Silence! Make no noise my site, For in you hear those above, Sleeps my gentle lady love."
Where can the Soul find Rest? 2. Bb to e flat. J. C. Baker. 35
"Tell me, ye winged spirit, that round my pathway roam, Do ye not know some spot, whose mortal sleep no more?"
Speed away! Speed away! For men's voices. 2. A to f sharp. J. B. Woodbury. 35
Fly away o'er the Deep. 2. Bb to e flat. H. S. Thompson. 30
O'er the Dark Blue Sea. 3. Ab to f. C. A. White. 60
"How sweetly we glide o'er the waters so blue, With our staunch little boat and a jolly crew."