

SACRED VOCAL COMPOSITIONS

BY

L. O. EMERSON.

The Twilight falls. Song for Contralto or Mezzo-Soprano, With Quartet or responsive Chorus ad lib.	40
Nothing but Leaves. Quintet, with Obligato Solo for Soprano.	40
O thou God of my salvation. Solos for Sop., Cont. & Quar.	40
Sweet the moments rich in blessing. Quartet, with Duets for Tenore and Alto, and Tenore and Soprano.	40
Celestial Treasure. Soprano and Contralto Solos and Quartet.	35
The Lord is my Shepherd. Quartet with Duets.	50
Land of Light afar. Solo for Soprano or Tenore, and Quartet.	30
Rock of Ages, cleft for me. Quartet, with Soprano Solo.	40
Tarry with me, O my Saviour. Solos and Quartet.	30
Jesus loves me. Quartet, with Solos for Contralto and Tenore,	40
Guide me, O thou great Jehovah. Solo and Quartet.	35
Come unto me when Shadows darkly gather. Contralto or Bass Solo, and Quartet,	35
Send Kindly Light. Song and Response,	25
Beyond the smiling and the weeping. ^{Song and} Quartet.	30
Come, ye blessed Children. Quartet, Female voices unaccompanied.	30

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BEYOND THE SMILING AND THE WEeping.

SONG, OR SONG AND QUARTET.

L. O. EMERSON.

VOICE.

p

1. Be - yond the smiling and the weeping, Be - yond the waking and the
 2. Be - yond the blooming and the fading, Be - yond the shin - ing and the

PIANO

sleep - ing, Be - yond the sowing and the reap - ing. I shall be
 shad - ing, Be - yond the hoping and the dreading, I shall be

SOLO.

soon.
 soon, I shall be soon. Love rest and

ALTO.

I shall be soon, I shall be soon.

TENOR.

BASS.

1

DUET.

QUARTET.

home. Love, rest and home. Love rest and home.....

Love, rest and home. Love rest and home.....

cresc.
Sweet,..... sweet home. Sweet,..... sweet..... home. Lord, tar - ry

Sweet,..... sweet home. Sweet,..... sweet..... home. Lord, tar - ry

p
not, tar - ry not but come. 3. Be - yond the parting and the meeting, Be -

not, tar - ry not but come.

- yond the farewell and the greet - ing, Be - yond the pulse's fe - ver beat - ing,

I shall be soon. I shall be soon.

I shall be soon. I shall be soon.

Love, rest and home, Love, rest and home, Love rest and

Love, rest and home, Love rest and

home..... Sweet,..... sweet home Sweet,..... sweet

home..... Sweet,..... sweet home Sweet,..... sweet

cresc.

home. Lord, tar - ry not, tar - ry not but come.

home. Lord, tar - ry not, tar - ry not but come.

A BOOK OF GENUINE NEGRO MELODIES.

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A DELIGHTFUL REMINISCENCE of "childhood's happy hour" is best recalled by a hasty run through the familiar pages of this book of "Minstrel Songs." It is as a living panorama of the happiest and brightest moments in our boyish existence, when a visit to a real "minstrel" show was a rare treat indeed. A latent charm lurks somewhere between its covers, and as our memories go back to those "red-letter days" in our youthful history, we feel the subtle influence of the spell which is upon us, and fain would be boys and girls again. On every page, almost, we meet with some of our old acquaintances, well-nigh forgotten though, until re-introduced through the happy medium of this sterling collection just published by DITSON & CO.

The first page, for instance, brings us face to face with the "OLD FOLKS AT HOME," who for a score of years or more have been familiar household friends, and are still bright, ever-popular, and vigorous, in spite of their old age. Our most famous vocalists delight to voice their praises, and as the familiar lines of "Way down upon de Swanee ribber" flow forth so sweetly from the fair lips of some favorite cantatrice, the whole world stops to listen, with applauding hearts and hands. Stephen C. Foster, the author of "OLD FOLKS AT HOME," and others of the celebrated melodies which bear his name, has long since finished his work, but will not soon be forgotten. His compositions have a world-wide reputation, and in this book we are pleased to find many of his best and most popular pieces. Some of them are—"MASSA'S IN DE COLD, COLD GROUND;" "GENTLE ANNIE;" "UNCLE NED;" "FAREWELL, MY LILLY DEAR;" "GWINE TO RUN ALL NIGHT;" "ANGELINA BAKER;" "MELINDA MAY;" "MY OLD KENTUCKY HOME, GOOD-NIGHT;" "OLD DOG TRAY;" "OLD BLACK JOE," and others.

A few pages on, we meet with the first of Will S. Hays' sprightly compositions, "ANGELS MEET ME AT THE CROSS-ROADS." This is followed by "THE LITTLE OLD LOG CABIN IN THE LANE,"

also by Hays, the great popularity of which entitles him to a favorable hearing upon the opening pages of this new book. Among his other pieces noticed are "GOOD-BYE, SUSAN JANE," a famous "end song" and chorus; "EARLY IN DE MORNIN';" "OH! SAM;" "ROLL OUT, HEAVE DAT COTTON;" and other similar songs.

And so on through the entire book, we might mention the titles of familiar and famous songs by such authors as we have already named, as well as by such shining "minstrel lights" as James E. Stewart, old Dan Emmett, James A. Bland, T. D. Rice, Buckley, Christy, Bryant, Harris, Bloodgood, Luke Schoolcraft, and others more or less known to fame.

In point of variety of subjects, there is not the slightest ground for complaint. In addition to those already mentioned, we find "THE YALLER GAL THAT WINKED AT ME;" "OH, SUSANNA;" "GOOD-BYE, LIZA JANE;" "I SEEN HER AT THE WINDOW," and other songs concerning sweethearts; such old-time "end songs" as "GOOD SWEET HAM" by James E. Stewart; "JORDAN IS A HARD ROAD TO TRABEL," by old Dan Emmett; "BALM OF GILEAD," by H. T. Bryant; "CLARE DE KITCHEN," by T. D. Rice; "SHINE ON," by Schoolcraft; and more of a like nature.

"TWINKLING STARS ARE LAUGHING, LOVE," by Ordway; "LISTEN TO THE MOCKING BIRD;" "DARLING NELLY GRAY;" "POOR OLD UNCLE RUFUS," words by Harry Bloodgood; "POOR OLD SLAVE;" "TRABLING BACK TO GEORGIA;" "I SE GWINE BACK TO DIXIE;" and "THE OLD HOME AINT WHAT IT USED TO BE," are other notable titles. Of the things which are on everybody's tongue just now, there are "IN THE MORNING BY THE BRIGHT LIGHT," and "DEM GOLDEN SLIPPERS," as familiar examples.

This will, perhaps, suffice to show the nature of the book, and in conclusion, it may only be necessary to add that there are ninety-four pieces in all, averaging between two and three pages each, and occupying 215 full-sized pages.

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Contact: Karen Lund, x70156
Lauren Woodis, x73939
Pat Padua, x75904