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## Don't be angry with me, darling.

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THE GREAT POPULAR SONG,

*Composed for and Sung by D. S. WAMBOLD, of the San Francisco Minstrels.*

# DON'T BE ANGRY

WITH ME,

# DARLING.

SONG AND CHORUS.

Words by W. L. GARDNER, Music by

## H. P. DANKS.

THE ANSWER:

### I AM NOT ANGRY WITH YOU, DEAREST.

SONG AND CHORUS.

Key B $\flat$ . EASY. Price 35 Cts.

Words by GEORGE COOPER, Music by

### HENRY TUCKER.

COMPANION:

### WHY SO SAD, MY PRECIOUS DARLING?

SONG AND CHORUS.

Key G. EASY. Price 35 Cts.

Words by GEORGE COOPER, Music by

### H. P. DANKS.

"Don't be Angry" has been arranged by distinguished Authors for the Piano, in all styles and grades of difficulty, including  
TRANSCRIPTION, VARIATIONS, GRAND MARCH, QUICKSTEP, POLKA, WALTZ, GALOP, ETC,  
ALSO FOR GUITAR, AND BRASS AND STRING BANDS.

Guitar, 3½.  
Vocal Duet, 3½.

Key G, 3½.  
Key F, 3½.

NEW YORK:

Published by CHARLES W. HARRIS, 13 East 14th St.

TROY, N. Y., 233 RIVER ST.

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BULLETIN.

MOST POPULAR STANDARD MUSIC.

The Letters indicate the Key, and the Figures the degrees of difficulty in which the pieces are written.

1, Very Easy; 2, Easy; 3, Medium; 4, Difficult; 5, Very Difficult; D K, Different Keys.

VOICE.

**Let me be Ever near Thee.**  
Song and Chorus. B $\flat$ , 2. Henry Tucker. 35  
Let me be ever near thee  
Sharing thy weal or woe,  
To comfort, console, and cheer thee,  
Where ever thou may'st go.

The melody is beautiful in its simplicity, and the words are full of the tenderest feeling, expressive of a longing to be near the loved one. As a popular song, it pleases, and has become a great favorite.

**Don't be Angry with me, Darling.**  
Song and Chorus. Original Key C, 2, Popular Key F, 2.  
Words by W. L. Gardner. H. P. Danks. 35  
Don't be angry with me, darling,  
Smile your brightest, sweetest smile,  
Keep the joyous twinkle beaming  
In your bright eyes all the while.

Everybody delights to hear it, all singers delight to sing it; and, judging from the sales of thousands of copies, it has found its way into the hearts and homes of the people.

**Meet me, Josie, at the Gate.**  
Song and Chorus. C, 2. Geo. M. Clark. 40  
Wilt thou meet me to-night at the old garden gate,  
Meet me there, for I've something sweet to say;  
And I long to meet you there where so oft we've met before,  
Ere I leave you to wander far away.  
Meet me there, meet me true,  
For I've words of love for you.

This song is immensely popular. The melody is very sweet and beautiful, in full accordance with the words.

**Jenny who lives in the Dell.**  
Ballad, with chorus ad lib. F, 2. Words by Geo. Cooper.  
J. R. Thomas. 35

O the fairies have not all departed  
And bid this dull planet adieu,  
For I know a maid gentle-hearted,  
With eyes that are tender and blue.  
You'd take in a moment to be one,  
She weaves in all bosoms a spell,  
So if you are longing to see one  
It's Jenny who lives in the dell.

The music is in a playful, happy style, and considered by the great song writer to be one of his best songs. The public agree with him, as the large sales abundantly testify.

**Nearest and Dearest.**  
C, 2. Words by W. C. Baker. J. R. Thomas. 35  
Nearest and dearest, Oh tell me once more,  
Am I remember'd and lov'd as of yore;  
Am I still dearer and more as thine own,  
Since thou hast taught me to love thee alone.  
Words and music are both by renowned authors, and the result is a pleasing and popular song of great merit.

**Do not heed Her Warning.**  
Reply to "Gipsies' Warning." E $\flat$ , 2. Henry Tucker. 35  
Lady do not heed her warning,  
Trust me thou shalt find me true,  
Constant as the light of morning  
I will ever be to you.

The "reply," by so distinguished an author, at once attracted attention on publication, and being a beautiful melody, is now a standard favorite.

**Sweet Evelina.**  
Song and Chorus. C, 2. Mrs. Parkhurst. 35  
Way down in the meadow where the lily first blows,  
Where the wind from the mountain ne'er ruffles the rose,  
Lives fond Evelina, the sweet little dove,  
The pride of the Valley, the girl that I love.  
An old favorite, Sung by all the minstrel bands, and still selling largely.

**Katie's Secret.**  
E $\flat$ , 2. E. Ambuhl. 30  
Last night I was weeping, dear mother,  
Last night I was weeping alone;  
The world was so dark and so dreary,  
My heart it grew heavy as stone;  
I thought of the lonely and loveless,  
All lonely and loveless was I,  
I scarcely could tell why it was, mother,  
But oh! I was wishing to die.

An immensely popular song, being a standard favorite in the concert room.

**Johnny's so Bashful.**  
C, 2. A. Cull. 30  
They tell me the roses are leaving my cheek,  
My voice, once so thrilling, is trembling and weak,  
But much I'm afraid  
I'll die an old maid,  
For Johnny's so bashful.

The above has been repeatedly sung in public by traveling artists, and is always favorably received.

**Shall we know each other There.**  
Song or Duet, with Chorus. E $\flat$ , 2. Rev. R. Lowry. 35  
The above is too well known to need any commendation; we advertise it because in sheet music form with Piano accompaniment.

PIANO.

**The Thunder Storm.**  
E $\flat$ , 2. G. Albert. 50

A beautiful descriptive melody, representing a Thunder Storm at Sea, with explanations for a correct understanding and performance of same.

It abounds in pleasing yet startling effects, and never fails to interest when well performed. The crescendo and diminuendo passages, are an excellent study, as the melody assists to acquire a perfect execution. Not difficult or lengthy. Picture title of Ship in Storm. Be sure and give authors name, in ordering.

**Irresistible Galop.**  
F, 2. A. I. Sumner. Solo 35, Four Hands 50

This Galop is immensely popular; Thousands of copies are sold yearly; Melodious, Brilliant, and Dashing, it has no superior as an effective Piano piece. For Dancing purposes it is just the thing, and the great favorite of all the Bands.

**New Sparkling Polka.**  
E $\flat$ , 2. Cloy. 30  
Easy and brilliant, and good for Teaching and Dancing purposes, this standard piece is known throughout the United States.

**Ain't I Pretty?**  
Polka A $\flat$ , 2. Mazurka E $\flat$ , 2. Each 50

Two original and beautiful pieces, easy, brilliant and effective, in the pleasing style of this popular author. They have a splendid lithograph title, printed in colors, of a young lady arranging her toilet before a looking-glass. Her head turned coquetishly aside, reveals a lovely face which, plainly says, "Ain't I Pretty."

**Reign of Roses.** Polka de Salon.  
B, 3. E. Hoffman. 75  
It is seldom we come across such a brilliant and at the same time unpretending salon piece. It is fully equal to anything written by this favorite composer. The themes are all attractive and well distributed, and the skilful change of keys gives a pleasing variety. At the same time it is within the reach of any practical pianist.—N. Y. Herald.

**Silver Stream.**  
Mazurka Caprice C, 3. S. B. Whitney. 50  
It requires the exercise of study and taste, to interpret the true meaning of some of its passages, which carry the poetic mind beyond the parlor, to the side of rivulets that run through meadows, under the drooping willows, and over the pebbly bed—now white with feathery foam, now clear as a mirror, and now broken into liquid fragments.

**The Spray of the Cascade.**  
Valse Caprice. A $\flat$ , 4. S. B. Whitney. 50  
This piece is of a high order, abounding in delicate tracery, and coloring, that gives evidence of a refined taste and cultivated talent. With good players it will become a favorite, and well repay the most careful study.

**Parlor Waltzes.**  
D K, 2. R. Goerdeler. 40  
These waltzes are written in a popular style, and will be sure to please. They are not at all difficult, and are well adapted for teaching purposes. The melody which runs through them is very sweet and beautiful.

**Moonlight Mazurka.**  
A, 3. J. N. Pattison. 60  
Pattison's Mazurkas are well known as the most popular of the kind, and this new production by the talented author does him credit, and is worthy the attention of musicians.

**Lightning Polka.**  
D K, 4. A. H. Pease. 50  
A brilliant and dashing Polka, full of fire and vim. As played by the author throughout the United States with great success.

**Lily Leaf Walz.**  
E $\flat$ , 2. Henrietta Markstein. 30  
Short, sweet and easy, soon learned, and not readily forgotten. A piece that pleases, because of its originality and beauty.

**Floating Clouds.**  
Reverie. D K, 3. R. Goerdeler. 40  
This is one of the most popular instrumental pieces published. It is liked by every one.

**The Belle of the Ball.**  
Valse Brillante. D K, 3. S. B. Whitney. 50  
The large circulation of this Waltz is only exceeded by its great beauty.

**Drum Polka.**  
C, 2. C. Doering. 30  
A standard piece of dance music, played by the bands, and is a great favorite.

**The Music Box Galop.**  
A $\flat$ , 3. G. E. Herring. 40  
A very pretty and effective imitation of a Music Box.

NEW SONGS

BY

H. P. DANKS,

Author of

"SILVER THREADS AMONG THE GOLD,"  
"DON'T BE ANGRY WITH ME, DARLING," ETC.

Mr. Danks is acknowledged by the press and public to be the

Great Popular Song Writer of America.

As the words are carefully selected, and the music always melodious, there is an harmonious blending of poetry and music, melody and sentiment, which pleases the Artist, and touches the heart of the masses.

OH, HAPPY EYES! LOOK UP IN MINE.

Song and Chorus. C, 2. 35  
Oh, happy eyes! look up in mine,  
And fill again my heart with love;  
Those pretty, sparkling eyes of thine,  
Are lustrous as the stars above.

DON'T YOU THINK SO, KITTY?

Song and Chorus. B $\flat$ , 2. 35  
I know that you have lovers, a half a score or more,  
But then you cannot marry all, you see;  
And since the time must come when you'll have to  
make choice,  
Why Kitty, can't you, won't you marry me?  
Chorus. Don't you think so, Kitty? etc.

HALF A HEART.

Ballad. B $\flat$ , 2. 35  
Yes, half a heart is just the thing,  
The whole would be a trouble;  
For every pain the half would cause,  
You see would then be doubly.  
And half a heart would not deny  
That you should flirt with others;  
Or I should have a dozen friends,  
And just a few nice brothers.

WHEN SILVER THREADS ARE GOLD AGAIN.

WORDS BY EBEN E. REXFORD.  
Song and Chorus. B $\flat$ , 2. 35  
Oh, love, I tell you with a kiss,  
If heaven gives back the youth we miss,  
Your face will be no fairer then  
When silver threads are gold again.—Chorus.

YOU ARE ALWAYS YOUNG TO ME.

WORDS BY GEORGE COOPER.  
Song and Chorus. B $\flat$ , 2. 35  
Yes, my love, we're growing old;  
"Silver threads among the gold"  
In our fading locks we see,  
But you're always young to me.—Chorus.

NEARER THE BEAUTIFUL GATES.

WORDS BY ARTHUR T. FRENCH.  
Solo and Chorus. B $\flat$ , 2. 40  
Nearer, yes nearer, the beautiful gates;  
Each day after day, as we pass on our way,  
We are nearer the beautiful gates.—Chorus.

LITTLE SWEETHEART, ANNIE RAY.

WORDS BY JOHN T. RUTLEDGE.  
Song and Chorus. B $\flat$ , 2. 40  
Call my darling back to me; make me happy, gay, and free.  
I am sighing now to hear her sweetly say,  
That she'll love me evermore, as in happy days before;  
For I love her, little sweetheart, Annie Ray.—Chorus.

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# DON'T BE ANGRY WITH ME, DARLING.

## SONG AND CHORUS.

Words by W. L. GARDNER.

Music by H. P. DANKS.

*Allegretto con espres.*

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Vocal line in G major, 2/4 time. The melody is simple and catchy, consisting of eighth and quarter notes.

1. Don't be an - gry with me, dar - ling, Smile your brightest sweetest smile!  
2. Don't be an - gry with me, dar - ling, Keep the tear back from your eye;

Piano accompaniment for the first two verses, continuing the rhythmic pattern established in the introduction.

Vocal line for the chorus, featuring a similar melodic structure to the verses.

Keep the joy - ous twin - kle beam - ing, In your bright eyes all the while!  
'Twas a friend - ly, time - ly warn - ing, Giv - en for the days gone by,

Piano accompaniment for the chorus, concluding the piece with a final cadence.



Let your laugh be one of pleasure, Drive each sha - dow from your brow,  
 No<sup>t</sup> for worlds would I dis - tress you ; Cast one cloud up - on your brow,

Be a - gain the heart's sweet treasure, Don't be an - gry, dar - ling, now.  
 Let not, then, my words de - press you, Don't be an - gry, dar - ling, now.

CHORUS.

Soprano. Don't be an - gry with me, dar - - - ling,  
 Alto. Don't be an - gry with me, dar - ling,  
 Tenor. Don't be an - gry with me, dar - ling,  
 Bass.

*tempo.*



Drive a - way that look of pain ! Let your laugh be one of

Drive a - way that look of pain ! Let your

pleas - ure, Smile your sweet - est smile a - gain.

laugh be one of pleas - ure, Smile your sweet - est smile a - gain.

160°



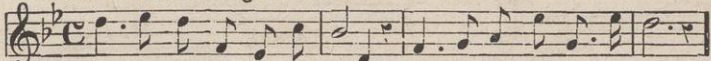
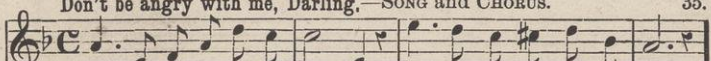
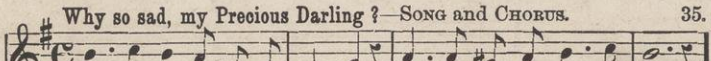
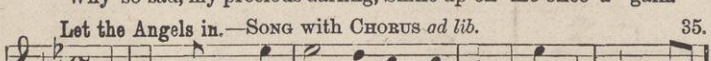
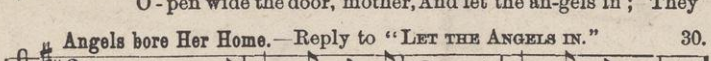
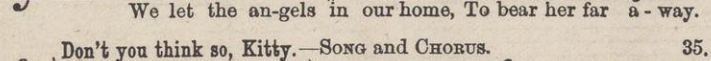

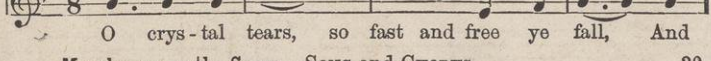
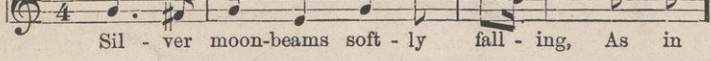

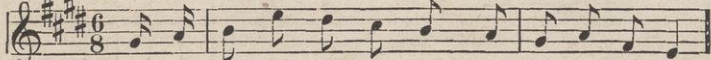
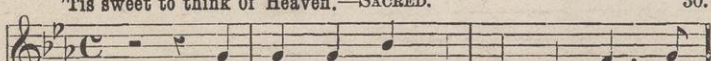
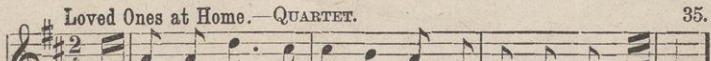
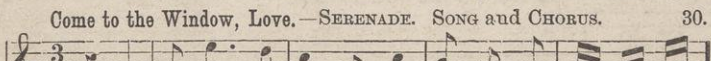
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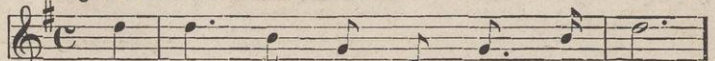
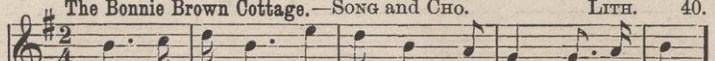
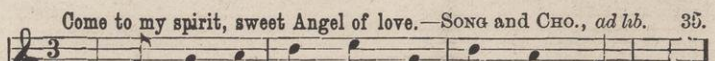
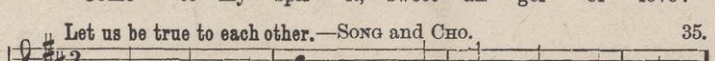
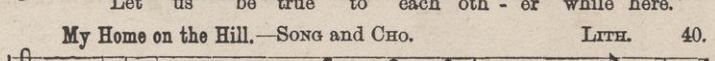
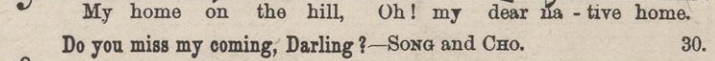
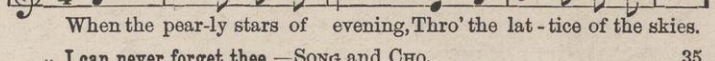
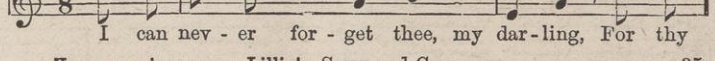
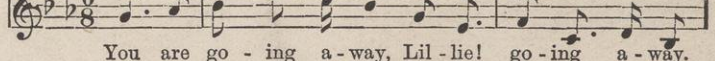
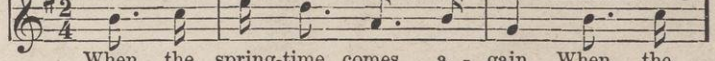
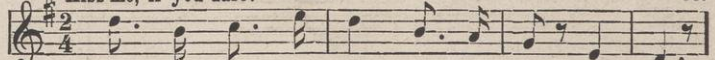
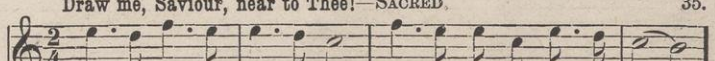
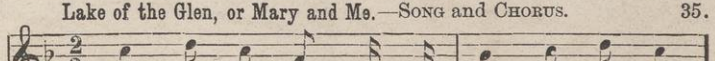
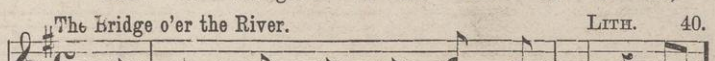
Carefully Selected from the numerous works of the distinguished Composers,

H. P. DANKS,

and

W. C. BAKER.

**Silver Threads among the Gold.**—SONG and CHORUS. 35.  
  
 Dar-ling, I am growing old, Sil-ver threads among the gold ;  
 Don't be angry with me, Darling.—SONG and CHORUS. 35.  
  
 Don't be angry with me, darling, Smile your brightest, sweetest smile;  
**Why so sad, my Precious Darling ?**—SONG and CHORUS. 35.  
  
 Why so sad, my precious darling, Smile up-on me once a - gain.  
**Let the Angels in.**—SONG with CHORUS *ad lib.* 35.  
  
 O - pen wide the door, mother, And let the an-gels in ; They  
**Angels bore Her Home.**—Reply to "LET THE ANGELS IN." 30.  
  
 We let the an-gels in our home, To bear her far a - way.  
**Don't you think so, Kitty.**—SONG and CHORUS. 35.  
  
 So, you will not tell me, Kit - ty, What I long so much to know!  
**O, Crystal Tears.** 35.  
  
 O crys - tal tears, so fast and free ye fall, And  
**Moonbeams on the Snow.**—SONG and CHORUS. 30.  
  
 Sil - ver moon-beams soft - ly fall - ing, As in  
**Beautiful Form of my Dreams.** 35.  
  
 Beau - ti - ful, beau - ti - ful form of my dreams.  
**Bring me a pretty Bouquet.** 35.  
  
 Do you want me to love you? Then bring a bou-quet.  
**'Tis sweet to think of Heaven.**—SACRED. 30.  
  
 When sor - row's dark tu - mul-tuous waves, A -  
**Loved Ones at Home.**—QUARTET. 35.  
  
 God keep them, 'tis our fer-vent wish, Our pray'r at morn and night.  
**Come to the Window, Love.**—SERENADE. SONG and CHORUS. 30.  
  
 Then come to the window, And list-en to me, While I  
**Sleep, my Dear One.**—SONG and CHORUS. 30.  
  
 Sleep, my dear one, soft-ly sleep, An-gels vi-gils o'er thee keep.

**Again I meet thee as of old.**—SONG and CHO. 35.  
  
 A - gain I meet thee as of old.  
**The Bonnie Brown Cottage.**—SONG and CHO. LITH. 40.  
  
 Oh! the bon - nie brown cot - tage that stands on the hill.  
**Come to my spirit, sweet Angel of love.**—SONG and CHO., *ad lib.* 35.  
  
 Come to my spir - it, sweet an - gel of love!  
**Let us be true to each other.**—SONG and CHO. 35.  
  
 Let us be true to each oth - er while here.  
**My Home on the Hill.**—SONG and CHO. LITH. 40.  
  
 My home on the hill, Oh! my dear na - tive home.  
**Do you miss my coming, Darling ?**—SONG and CHO. 30.  
  
 When the pear-ly stars of evening, Thro' the lat - tice of the skies.  
**I can never forget thee.**—SONG and CHO. 35.  
  
 I can nev - er for - get thee, my dar-ling, For thy  
**You are going away, Lillie!**—SONG and CHO. 35.  
  
 You are go - ing a - way, Lil - lie! go - ing a - way.  
**When the Spring-time comes again.**—SONG and CHO. 35.  
  
 When the spring-time comes a - gain When the  
**Kiss me, if you dare!**—COMIC. 35.  
  
 Kiss me, if you dare, and I won't say no.  
**Draw me, Saviour, near to Thee!**—SACRED. 35.  
  
 Draw me, Saviour, near to Thee, Teach my err-ing feet the way.  
**Lake of the Glen, or Mary and Me.**—SONG and CHORUS. 35.  
  
 Lake of the glen in the for - est a - far,  
**The Bridge o'er the River.** LITH. 40.  
  
 The bridge o'er the riv - er, dear bridge, That  
**Only be true to Me.**—SONG and CHORUS. TUCKER. 35.  
  
 On - ly be true to me, On - ly be true; The

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