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Lottie in the lane.

Thomas, J. R. (John Rogers), 1830-1896; Cooper, George,
1840-1927

Chicago: Root & Cady (95 Clark St.), 1864

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SIX

POPULAR SONGS.

BY

J. R. THOMAS.

LOTTIE IN THE LANE.	2 ¹ ₂
MAUDIE MOORE.	2 ¹ ₂

CHICAGO.

Published by **ROOT AND GADY**, 95 Clark St.

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by
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Song and Quartett. Words by Miss Frances A. Baker. Music by Geo. F. Root. Price 25 cents.

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Song and Chorus—Written by Avelle L. Holmes. Arranged by George F. Root. Price 25 cents.

Within the sound of the Enemy's

Guns.—Descriptive Song. Words by Rev. T. Newton Jones, Music by Geo. F. Root. Price 50 cents.

Just before Battle, Mother,

Grafted into the Army,

Little Major,

Arranged for the Guitar, by A. Borg. Price 25 cents each.

LOTTIE IN THE LANE.

Words by GEORGE COOPER.

Music by J. R. THOMAS.

PIANO. Allegretto.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a quarter note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand starts with a bass clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note F#2, followed by a quarter note G2, and then a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand starts with a bass clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note F#2, followed by a quarter note G2, and then a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

The vocal line consists of a single staff with a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

1. The sun was go - ing down to rest, Be - hind the wood - y hill; The
2. The curls be - neath her dain - ty hood, Came peep - ing to the light; They
3. I see her face be - fore me now, In youth - ful glow and pride; I

The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand starts with a bass clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note F#2, followed by a quarter note G2, and then a series of quarter notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

sky was all in crim-son drest, And si-lent was the mill; U-
 were like gold-en buds, that would In beau-ty take their flight; Her
 kiss a-gain her mod-est brow, And lin-ger by her side; Her

pon the breeze a gen-tle sound Was waft-ed o'er the plain,.... And
 snow-y arm she placed in mine, And past the fields of 'grain,.... I
 smiles are near where-e'er I rove, And when each hope shall wane,.... I'll

soon with fai-ry step and bound, Came Lot-tie down the lane. Came
 wan-dered in a dream di-vine, With Lot-tie in the lane. With
 bless the eve I won my love, Sweet Lot-tie in the lane. Sweet

Lot-tie down the lane. Lot-tie down the lane.
Lot-tie in the lane. Lot-tie in the lane.
Lot-tie in the lane. Lot-tie in the lane.

Lot-tie, Lot-tie, Came Lot-tie down the lane.
Lot-tie, Lot-tie, With Lot-tie in the lane.
Lot-tie, Lot-tie, Sweet Lot-tie in the lane.

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