

# In the Baggage Coach Ahead.

## SONG and REFRAIN.

*Moderato espressivo.*

Words and Music by GUSSIE L. DAVIS.

mf

The piano introduction consists of two staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. The music is marked *mf* (mezzo-forte).

1. On a dark storm - y night, as the train rat - tled on, all the pas - sen - gers  
2. Ev - ry eye filled with tears, when his sto - ry he told, of a wife who was

”

The piano accompaniment for the first line of the song consists of two staves of music in 4/4 time, with a key signature of two flats. The melody is in the right hand, and the accompaniment is in the left hand. The music is marked with a double quote symbol (”).

had gone to bed, . . . . . Ex - cept one young man with a babe in his  
faith - ful and true, . . . . . He told how he'd saved all his earnings for

The piano accompaniment for the second line of the song consists of two staves of music in 4/4 time, with a key signature of two flats. The melody is in the right hand, and the accompaniment is in the left hand.

arms who sat there with a bowed - down head, . . . . . The in - no - cent  
years, just to build up a home for two, . . . . . How, when Heaven had

The piano accompaniment for the third line of the song consists of two staves of music in 4/4 time, with a key signature of two flats. The melody is in the right hand, and the accompaniment is in the left hand.

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one be - gan cry - ing just then, As though its poor heart would  
sent them this sweet lit - tle babe, Their young hap - py lives were

break, . . . . One an - gry man said, "Make that child stop its noise, for its  
blessed, . . . His heart seemed to break when he mentioned her name, and in

keep - ing all of us a - wake," . . . . "Put it out" said an - oth - er, "Don't  
tears tried to tell them the rest, . . . . Ev - ry wo - man a - rose to as -

keep it in here, We've paid for our berths and want rest." . . . . But  
- sist with the child, There were moth - ers and wives on that train, . . . . And

In the baggage coach ahead 4-3.

nev - er a word said the man with the child, As he fon-dled it close to his  
soon was the lit - tle one sleep - ing in peace, With no tho't of sor - row or

breast, . . . . . "Where is its moth-er go take it to her," this a  
pain, . . . . . Next morn at a sta-tion, he bade all good - bye, "God

la - dy then soft - ly said, . . . . . "I wish that I could" was the  
bless you," he soft - ly said, . . . . . Each one had a sto - ry to

man's sad re - ply, "But she's dead, in the coach a - head." . . . . .  
tell in their home, Of the bag - gage coach a - head." . . . . .

↳ the baggage coach ahead. 4-4.

REFRAIN.

While the train rolled on - ward, A hus - band sat in tears, . . .

Think - ing of the hap - pi - ness, Of just a few short years, . . . For

ba - by's face brings pict - ures of A cher - ished hope that's dead, . . . But

ba - by's cries can't wak - en her, In the bag - gage coach a - head, . . .

In the baggage coach ahead. 4-5.