

1910

# Morning

Oley Speaks

Frank Leby Stanton

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The views expressed in this paper are solely those of the author.

OLEY SPEAKS



MORNING

SONG

WITH PIANO ACCOMPANIMENT

WORDS BY FRANK L. STANTON

*High in D min. Medium in C min. Low in B $\flat$  min.*

Price, 60 cents, net

G. SCHIRMER

NEW YORK

BOSTON

# Morning

Words\* by  
Frank L. Stanton

Oley Speaks

Slowly

Voice

Piano

*mf.*

*mf.*

*rit.*

*a tempo*

Nev - er star was

in the sky, Win - ter winds went wail - ing by, Not a vio - let was in bloom,

Not a rain - bow rimm'd the gloom.

*dim.*

*l.h.*

*l.h.*

*pp*

*ritard. e dim.*

\*From the "Atlanta Constitution"; used by permission

Animato

brightly

But the lights on cot and

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part begins with a forte (*f*) dynamic and a series of sixteenth-note chords. The vocal line starts with a rest, followed by the lyrics "But the lights on cot and". A triplet of eighth notes is marked with a "3" above it.

clod, Earth is hap - py, and, thank

The second system continues the vocal line and piano accompaniment. The piano part features a consistent rhythmic pattern of sixteenth-note chords. The vocal line includes the lyrics "clod, Earth is hap - py, and, thank". A triplet of eighth notes is marked with a "3" above it. The piano part has a *l.h.* (left hand) marking and a *cresc. poco* (crescendo poco) instruction.

God, It's morn - - ing, it's

The third system continues the vocal line and piano accompaniment. The piano part maintains the sixteenth-note chord pattern. The vocal line includes the lyrics "God, It's morn - - ing, it's". A *ritard.* (ritardando) instruction is placed above the vocal line. The piano part has a *l.h.* marking and a *a poco* (poco) instruction.

morn - - ing, it's morn - - ing!

The fourth system concludes the vocal line and piano accompaniment. The piano part features a triplet of eighth notes marked with a "3" above it. The vocal line includes the lyrics "morn - - ing, it's morn - - ing!". The piano part has a *ff* (fortissimo) dynamic and a *fff molto rit.* (fortissimissimo molto ritardando) instruction.

*f a tempo*

Morn - ing on the ho - - ly hills,

*f a tempo*

Mead - ows that en - - fold the rills,

Morn - ing in the heav'ns of blue,

*l.h.*

*ritard.*

Morn - ing in the eyes of you:

*ritard.*

*a tempo*

In the dear and dream - ing eyes

*a tempo*

Where the kind God made my skies, It's

*poco a poco rit. e f cresc.*

morn - - ing, it's morn - ing, it's

*poco a poco rit. e f cresc.*

*ff ritard.*

morn - - ing!

*ff ritard.*

*fff*

# The Lane to Ballybree

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## The Lane to Ballybree

Katherine Edelman

Oley Speaks



Andante

Voice

Piano

Poem by Katherine Edelman

There's a little lane a-winding, a crooked little lane,  
A dewy, woodbine-scented lane, that leads to Ballybree;  
Where the hawthorn boughs are laden with their wealth of starry bloom,  
And sweetly singing little birds are heard on bush and tree.

There's a little lane a-winding, a little, winding lane,  
Where the furze is all in blossom like a wave of yellow gold.  
And every turning in the brake you hear the leaves a-stirrin',  
'Tis the little fairy people—oh, they're very brave and bold.

There's a little lane a-winding, a crooked little lane,  
And there's some one at the end of it who's wishing hard for me;  
There are soft winds gently blowing—a peat fire brightly glowing—  
Oh! I'm aching to be wandering the lane to Ballybree.



*mf ten.*

There's a lit tle lane a - wind ing, a

*a tempo*

*ten.*

High Voice in D

Low Voice in B $\flat$

crook - ed lit - tle lane, A dew - y, wood - bine - scent - ed lane, that

Price, 60 cents, net

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