

1914

Those Songs My Mother Used to Sing

H. Wakefield Smith

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THOSE SONGS MY MOTHER USED TO SING

BALLAD



L. Mae Stephens

WORDS & MUSIC BY
H. WAKEFIELD SMITH

50¢
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A Little Dreaming By The Way

Poem by Paul Laurence Dunbar

Solo, Four Keys—F, (E to F) C, E \flat and G

Music by John Carrington

Mode. tely With much expression

A lit-tle dream-ing by the way, A lit-tle toil-ing day by day, A lit-tle fame, a lit-tle strife, A lit-tle joy—and

Beyond The Sunset

Lyric by Holman Quinn

Slowly with expression

Solo, Four Keys—D, (C to E) C, E and G Duet, Two Keys E and D

Music by Frank E. Tours

O do not mourn be-lov-ed, Or weep when I am dead; For the life of man Is but a span, And God is o-ver-
O kla-ge nicht Ge-lieb-te, Wenn ich im To-de bleich; Den der, Er-den-lauf Führt ja hin auf zu Got-tes sel-gem

Love Laid His Sleepless Head

Lines by Algernon Charles Swinburne

Very slow

Solo, F, (F to B \flat)

Music by Victor Herbert

Love laid his sleep-less head On a thorn-y rose-bed, And his eyes with tears were red, And pale his lips as the

Mother Dear

German Translation by Alice Mattullath

Slowly With great expression

Solo, Four Keys—E \flat , (C to F) C, F and G

Duet, Two Keys—G and D Benjamin Jefferson
with hesitation

Moth-er dear, I mind me of—a long gone day, When you called me to you, Called me from my play: My
Müt-ter-lein, du Lie-be, Oft-mals fällt mir ein, Wie von froh-en Spie-len, Du mich riefst her-ein: An

Solo, Three Keys—C, (C to E) D and F

Mother Machree

Lyric by Rida Johnson Young

Allegretto ma espressivo

Duet in B \flat , Cont. or Bar. B to D
Sop. or Ten. D to A

Duet in F, Sop. or Ten. F to A
Cont. or Bar. A to D

Music by Chauncey Olcott
and Ernest R. Ball.

There's a spot in me heart which no col-leen may own. There's a depth in me soul nev-er sound-ed or known; There's a

My Dear

Lyric by Dave Reed Jr.

Andante With expression

Solo, Four Keys—E \flat (E \flat to E \flat) D \flat , F and G

Duet in D, Alto D \flat to F
Bar. E \flat to F

Music by Ernest R. Ball

All the world is bright and fair, skies are won-drous clear,— Flow'rs have bright-est gowns to wear, All for you, my

My Sweet

Lyric by Geo. Graff Jr.

Con moto

Solo, Three Keys—D \flat , (F to G \flat) E \flat and B \flat

Music by Jessie Mae Jewitt

A sun-beam rest-ed in your hair, And lov-ing you has nes-tled there, A star shone down in-to your eyes, And

Resignation

Moderato

Solo, Four Keys—C, (D to F) B \flat , D \flat and E \flat

Duet in D \flat , Sop. or Ten. E \flat to A \flat
Alt. or Bar. C to C

Words and Music by Caro Roma

There is no song with-in our glad heart sing-ing, But has an ech-o of some mi-nor strain. There is no

Sun Blest Are You O Golden Land

Lyric by Lillian B. Rice

Marziale

Solo, Four Keys—E \flat , (C to D) D \flat , F and A \flat

Music by Joseph Melville

Sun blest are you,— O gold-en land! Your sweep-ing prair-ies lie un-touched by hand of man.

Thinking Of Thee

Lento

Solo, Four Keys—E \flat , (C to D) D \flat , F and A \flat

Duet in F, Sop. D to F
Alto A to F

Lyric and Music by Caro Roma

Think-ing of thee, I feel the tear-drops start,— Think-ing of all, A long-ing fills my heart. Long-ing to

Who Knows?

Poem by Paul Laurence Dunbar

Larghetto

Solo, Four Keys—D \flat , (D \flat to E \flat) B \flat , E \flat and F Duet, Two Keys—D \flat and E \flat

Musical Setting by Ernest R. Ball

Thou art the soul of a sum-mer's day, Thou art the breath of the rose; But the sum-mer is fled and the rose is dead;

Poem by Elinore C. Bartlett By Permission

Andante espressivo

Solo, Three Keys—G, (C \sharp to E) F and B \flat

Music by Kate Vanntih

If you knew how I am long-ing, How I'm long-ing for your face! How the mem-o-ries come throng-ing— Oh, how the

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Those Songs My Mother Used To Sing

Words and Music
By H. WAKEFIELD SMITH

Andante moderato



mf espress. *rit.*

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Andante moderato' and the dynamics include 'mf espress.' and 'rit.'



p

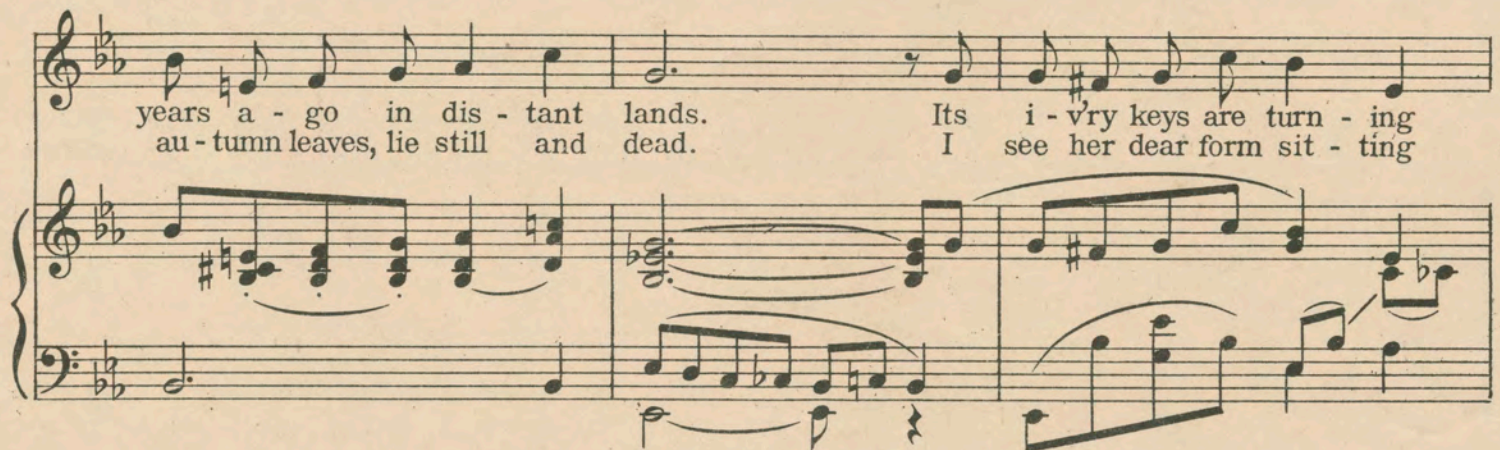
With - in the shad-ow of my room An old mel - o-deon i - dly
Its frame is fall-ing to de - cay, The mu-sic from its soul has

The vocal line is written in a single staff with lyrics underneath. The piano accompaniment continues in two staves below, marked with a piano (*p*) dynamic.



stands, A rel - ic of my dear old home Long
fled, And those dear hands that used to play, Like

The vocal line continues with lyrics. The piano accompaniment is shown in two staves below the vocal line.



years a - go in dis - tant lands. Its i - vry keys are turn - ing
au - tumn leaves, lie still and dead. I see her dear form sit - ting

The final system of the page, featuring the vocal line and piano accompaniment. The piano accompaniment is shown in two staves below the vocal line.

brown, But 'round it ten-der mem-'ries cling; And
 there Some-times, when fan-cy takes its wing; And

with its sweet-est tones have flown Those songs my moth-er used to sing:—
 then, with tear-dimm'd eyes, I hear Those songs my moth-er used to sing:—

rit.

REFRAIN (Believe Me If All Those Endearing Young Charms)

Oh, "Be - lieve me, if all those en - dear - ing young charms," Is a

p *mf a tempo*

song that she oft' sang to me, And the

espress.

(Last Rose Of Summer)

"Last Rose of Sum - mer" Still breathes a fra-grant mel - o -

The musical score for 'Last Rose Of Summer' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: "Last Rose of Sum - mer" Still breathes a fra-grant mel - o -. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. It begins with a mezzo-forte (mf) dynamic. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

(Sweet Alice Ben Bolt)

dy. "Ah! Do you re-men-ber, sweet Al - ice, Ben Bolt?" From

The musical score for 'Sweet Alice Ben Bolt' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: dy. "Ah! Do you re-men-ber, sweet Al - ice, Ben Bolt?" From. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Tenderly

out the gold-en past those sweet notes ring, To - night I hear those

rit. e espress.

The musical score for 'Tenderly' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: out the gold-en past those sweet notes ring, To - night I hear those. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The piano part is marked *Tenderly* and *mf rit. e espress.* in the later section.

dear old songs a - gain, Those songs my moth-er used to sing.

dim. rall.

The musical score for the final section of 'Tenderly' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: dear old songs a - gain, Those songs my moth-er used to sing. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The piano part is marked *dim. rall.* in the later section.

CHORUS. after 2d verse.
(Come back to Erin.)

Come back to E - rin, Ma - vour - neen, Ma - vour - neen;

p legato.

(Annie Laurie.)
Ten-der-ly of Ire-land's Isle she sang, And of Bon - nie An - nie Lau-rie, That

cresc.

rit. (Swanee River.)
off' thro' dear old Scot-land's moun-tains rang. Ah! Way down up-on the

rit.

Tenderly Swan-ee riv-er, What hap-pi-ness those mis-ty mem'ries bring, *rit e espress* To-night I hear those

dim. dear old songs a - gain, Those songs my moth er used to sing.

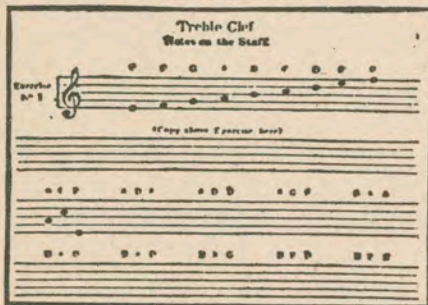
p dim. poco rit.

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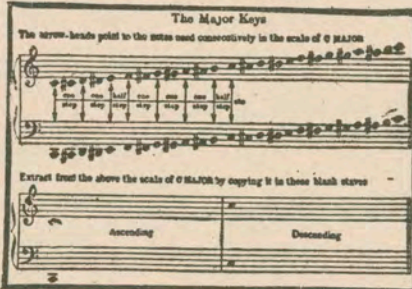
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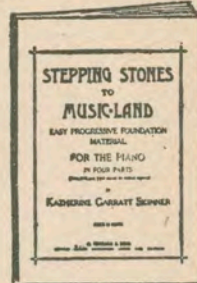
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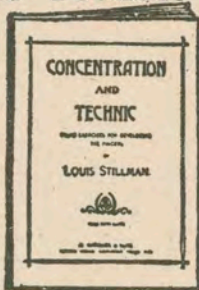
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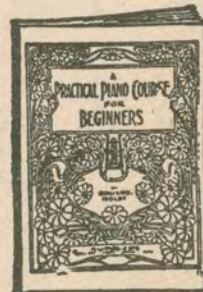
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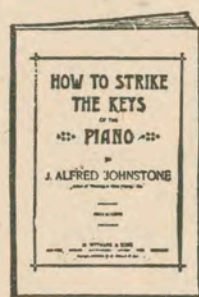
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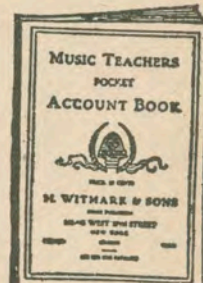
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