

Carey

# Out of The Dusk To You

*Song with Violin and Cello Obbligato*

*Words by*

Arthur J. Lamb

*Music by*

Dorothy Lee

*Composer of "One Fleeting Hour"*



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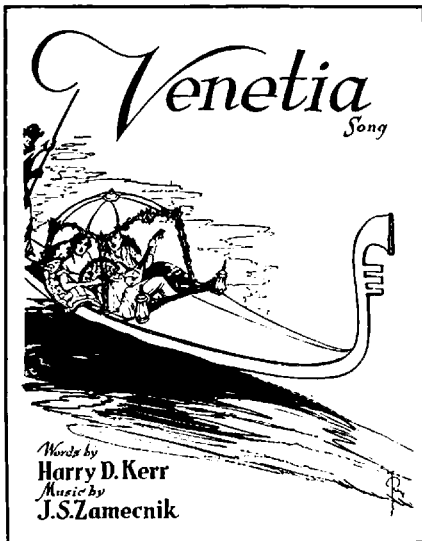
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# Another Inspiring Gem

By the Writers of "NEAPOLITAN NIGHTS"

# “VENETIA”



Night weaves a mystic world of dreams  
Under the stars of Italy;  
Hark to the voice of moonlit streams  
Singing their song to you and me.  
Romance fills the air,  
Asking us to share:

Dawn pales the bright Venetian moon,  
Gone are the dreamy melodies;  
Love's hour is fading all too soon,  
Leaving but plaintive memories.  
Still, when day is through  
Twilight brings anew:

### Refrain:

Night of love, 'neath the stars  
In a dream-boat with you, Venetia:  
Gondoliers, sweet guitars,  
Every love note calling, Venetia.  
Think of me tenderly  
As I whisper farewell, Venetia;  
Tho' at dawn we drift apart,  
Love will linger on in my heart.

By the Writers of Neapolitan Nights

## VENETIA

Words by  
HARRY D. KERR  
REFRAIN



Music by  
J. S. ZAMECNIK

*p-mf* *espress.*

Nights of love, 'neath the stars In a

dream - boat with you, Ve - ne - tia; Gon - do -

liers, sweet gui - tars, Ev - ry

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Published  
With Violin and Cello  
Obligato



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# Out Of The Dusk To You

VIOLIN OBBLIGATO

DOROTHY LEE

Tenderly, with expression

Piano

The musical score consists of seven staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a treble clef. The first staff begins with a dynamic marking of *f* (forte) and a *Piano* instruction. The second staff continues the melody. The third staff features a *p* (piano) dynamic marking. The fourth staff includes tempo markings of *rit.* (ritardando), *a tempo*, and *f*. The fifth staff starts with a *p* dynamic. The sixth staff continues the melodic line. The seventh staff concludes with a *rit.* marking. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

# Out Of The Dusk To You

CELLO OBBLIGATO

DOROTHY LEE

Tenderly, with expression

Piano

The musical score consists of seven staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The piece is marked "Piano" and "Tenderly, with expression".

- Staff 1: Starts with a dynamic marking of *f* (forte), followed by a hairpin crescendo leading to a dynamic marking of *p* (piano).
- Staff 2: Continues the melodic line with various phrasing slurs.
- Staff 3: Features a hairpin crescendo followed by a hairpin decrescendo.
- Staff 4: Includes performance markings for *rit.* (ritardando), *a tempo*, and *f* (forte).
- Staff 5: Starts with a dynamic marking of *p* (piano).
- Staff 6: Continues the melodic development with phrasing slurs.
- Staff 7: Ends with a *rit.* (ritardando) marking.

# Out Of The Dusk To You

Here all alone I wait,  
    Still the old dreams remain;  
Out of the years, filled with my tears,  
    I search for you once again.  
Longing to press your lips,  
    Pining for joys we knew;  
Lonely I stray, seeking the way  
    Out of the dusk to you.

Here in the twilight gray,  
    Love, don't you hear me call?  
Each sigh a tear, each day a year,  
    Till you're again all in all.  
Out of the mists of pain  
    Lovesends its message true,  
Into the light, out of the night,  
    Out of the dusk to you.

*Arthur J. Lamb.*

# Out Of The Dusk To You

Words by  
ARTHUR J. LAMB



Music by  
DOROTHY LEE

**Tenderly, with expression**

Here all a-lone I

*f* *p*

wait, Still the old dreams re-main; Out of the years,

*p*

filled with my tears, I search for you once a-gain.

Long - ing to press your lips, Pin - ing for joys we

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

knew; Lone - ly I stray, seek - ing the way

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and a bass line.

Out of the dusk to you.

*rit.*  
*rit.* *a tempo* *f*

The third system concludes the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes dynamic markings: *rit.* (ritardando), *a tempo*, and *f* (forte).

Here in the twi - light gray, Love, don't you hear me call?

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "Here in the twi - light gray, Love, don't you hear me call?". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a piano (*p*) dynamic marking. The accompaniment includes chords and moving lines in both hands, with some notes beamed together.

Each sigh a tear, each day a year, Till you're a-gain all in all.

The second system continues the vocal line with the lyrics "Each sigh a tear, each day a year, Till you're a-gain all in all.". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the piano (*p*) dynamic.

Out of the mists of pain Love sends its mes - sage true,

The third system features the vocal line with the lyrics "Out of the mists of pain Love sends its mes - sage true,.". The piano accompaniment continues to support the vocal melody with chords and moving lines.

In - to the light, out of the night, Out of the dusk to you.

The fourth system concludes the vocal line with the lyrics "In - to the light, out of the night, Out of the dusk to you.". The piano accompaniment includes a *rit.* (ritardando) marking above the final notes of the vocal line and below the piano accompaniment. The system ends with a double bar line.



# *A Delightful Irish Ballad*

## At the End of a Cobblestone Road



<p>It is many a day,          Since I travelled away,          From Ireland far over the sea,          But in all of my dreams,          I go back there it seems,          There's a voice that is calling to me:          Ev'ry thought that I send          Seems to start and to end,          In ould Ireland far over the foam,          Where the wild roses grow          That's where I long to go,          When I'm back, never more will I roam.</p>	<p style="text-align: center;">REFRAIN</p> <p>Sure the place I love best,          Is a quaint little nest,          At the end of a cobblestone road,          By an old garden gate,          There is someone who'll wait,          For the day I'll be coming back home,          Tho' the gold's turned to silver from sorrow          and care          There is no one with her can compare,          When the sun goes to rest,          I'll go back to that nest,          At the end of a cobblestone road.</p>
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### At the End of a Cobblestone Road

Words by
CARLO SANDERS
High
Medium
Low
Music by
THOMAS BOURKE

REFRAIN

Sure the place I love best, Is a quaint lit - tle nest, At the

end of a cob - ble - stone road, — By an old gar - den gate, There is

some - one who'll wait, For the day I'll be com - ing back home — Tho' the

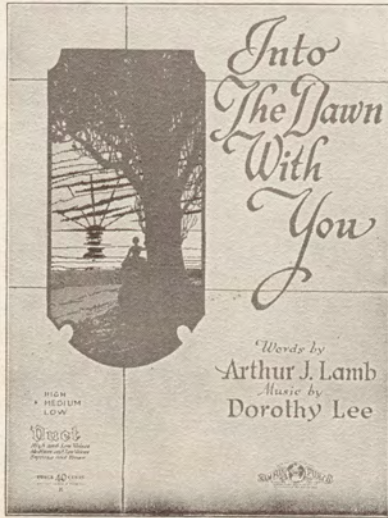
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# Another Beautiful Ballad by Dorothy Lee

## Into The Dawn With You



Why are the roses smiling?  
 Why are the dewdrops gay?  
 Why does the breeze beguiling  
 Sing to the newborn day?  
 Why are the song birds humming  
 Melodies old and new?  
 Dearest, they see me coming  
 Into the dawn with you!

Dawn of a new life starting,  
 Love that can never die;  
 No more the pain of parting,  
 No more the sad goodbye.  
 Cherish the vows I'm saying,  
 Your dream will all come true;  
 Cupid, dear heart, is straying  
 Into the dawn with you!

### Into the Dawn with You

Words by ARTHUR J LAMB      High      Medium      Low  
 Music by DOROTHY LEE

Moderato con espressione

Why are the ros - es

smil - ing? — Why are the dew - drops gay?

Why does the breeze be - guil - ing — Sing to the new - born

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