

Four Songs by **Mrs. H. H. A. Beach**

Op. 99

- + 18584 When Mama Sings (c-E)..... .60
- + 18585 Little Brown-eyed Laddie (c-D)..... .60
- + 18586 The Moon-Path (E^b-F)..... .50
- + 18587 The Artless Maid (E-a)..... .50

Philadelphia
Theodore Fessenden Co.
1712 Chestnut Str.

*No.18584

WHEN MAMA SINGS

*Words and Music by
Mrs. H. H. A. BEACH, Op. 99, No. 1



Moderato semplicemente

p

Ma - ma sings in church to - night, She told me not to

pp *sempre legato*

cry, For God would take good care of me, And she'd come by and

cresc.

by. I'm glad to know that God is here, His lit - tle an - gels

pp *cresc.*

pp poco rit.

too, 'Cause I'm a ve - ry lit - tle boy, And don't know what to do.

pp *poco rit.*

The musical score is written for voice and piano. It consists of four systems of music. The first system includes the title and the first line of the vocal melody. The piano accompaniment begins with a piano (*pp*) dynamic and a *sempre legato* instruction. The second system continues the vocal line and piano accompaniment. The third system features a *cresc.* (crescendo) instruction and the vocal line. The fourth system concludes the piece with a *pp poco rit.* (pianissimo, poco ritardando) instruction. The key signature is one sharp (F#) and the time signature is 2/4.

* Suggested by an incident in the life of Mme. Kileski-Bradbury.

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p

Ma - ma's sing - ing all the day, - I love her pret - ty

pp *sempre legato*

tune A - bout the an - gels in the sky, 'Way up be - yond the

cresc.

moon. She says I must be ve - ry good And brave just like a -

pp *cresc.*

pp poco rit.

man, And then some - time I'll live up there, As on - ly an - gels can.

pp *poco rit.*

a tempo **pp**

It's grow-ing late, and dark and cold, I wish she would'nt

a tempo **ppp**

ritenuto molto

stay! — I'm get - ting more and more a - afraid, And God seems far a -

ritenuto molto

a tempo e cresc.

way. But hark! I hear her voice a - gain! She's com - ing, com - ing

a tempo *cresc.*

rit. **pp** *poco a poco più lento* **ppp**

near! Good - bye, dear God, now you can go, — My dar - ling ma - ma's here.

pp *legato* **ppp**

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MEINE **Thou Art so Like a Flower** **WILL H. BUEBUSH**
 Price, 30 Cents

Andante

Thou art so like a flower,
 So good, so pure, so kind,
 I

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No. 17207 **ECSTASY** **Price, 40 Cents**
Grade III **MEXICAN SERENADE** **JAVIER A. FERNANDES**

Andante m. m. f. - 66

The bright-winged
 You gold - en
 birds, in brake and tree, Come sing your
 song, some, flood the days, With warm - th.

No. 16403 **PILLOW TIME** **Price, 30 Cents**
G. ROMILLI

Allegretto

Full low tones, thy low tones in the
 full low tones, your day - ty' soon be here, full low

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 Made in Recent Years

The eminent American representative of the art of singing in opera, oratorio and recital from his immense repertoire has selected the 44 songs for this collection and with copious notes, revisions, English translations, breathing marks and teaching directions has made it a work of the widest possible use for the teacher, the student and the music lover.

No. 17459 **TELL HER** **Price, 30 Cents**
High Voice **WILL H. BUEBUSH**

Andante con moto

O sky of night whose far - est
 hold, The stars that shine from - jumps us - hold,

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BY LILY STRICKLAND
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This group of songs may be used as a complete cycle or the numbers may be programmed individually. All are very characteristic and while some are grave, others are gay; some are reminiscent, others descriptive. They rank unquestionably among the best Southern songs ever written. Every singer or singing teacher will undoubtedly enjoy becoming acquainted with them.

No. 14235 **BY THE WEEPING WATERS** **Price, 40 Cents**
Grade IV **THURLOW LIEURANCE**

Andante con moto

By weep - ing wa - ters,
 Here - will I mourn, Our Chief - laim'

SONGS OF THE NORTH AMERICAN INDIAN

BY THURLOW LIEURANCE
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These genuine tribal melodies have been recorded, harmonized and greatly enhanced with beautiful accompaniments by Mr. Lieurance. They are truly vocal gems and hundreds of thousands have given them an enthusiastic reception. Among the beautiful numbers in this album will be found the wonderful success, *By the Waters of Minnetonka*, sung by many leading artists, *By the Weeping Waters*, a thematic of which is shown on this page, *Indian Spring Bird*, and a half dozen others of equal merit.

IN THE HUSH OF THE TWILIGHT HOUR
 No. 15378 Price, 40 Cents ADAM GRIBEL

All - er the day is a - way, All - er the hill and plain, When the
 shadow be - gins to fall, or O'er val - ley and hill and plain,

OL' CAR'LINA
 No. 16824 By Price, 60 Cents
JAMES FRANCIS COOKE

Chorus - slower

Ol' Car'-lin-a, Dear Car'-lin-a,
 Kar - ly in do - morn,
 Ol' Car'-lin-a, My Car'-lin-a,
 Back where I was born

WHERE LOVE IS ALL

No. 16851 High Voice Price, 60 Cents
 Also Published for Low Voice ARTHUR F. TATE

Slightly slower and with much expression

Count! Count! love's gold - en chain, Lead - er - er - er,
 Where both of our - ry chain, My thought of you

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† No. 18585 **LITTLE BROWN-EYED LADDIE**

ALICE D.O. GREENWOOD



Mrs. H. H. A. BEACH
Op. 99, No. 2

Moderato con sentimento

p

In my dreams I sat last night, In the

pp

flick-'ring fire - light, A lit - tle brown-eyed lad - die on my

poco cresc.

knee; He'd been bu - sy all the day. And was

just tired out with play, So had brought his lit - tle ba - by cares to

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo and mood are 'Moderato con sentimento'. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *poco cresc.* (poco crescendo). The lyrics are: 'In my dreams I sat last night, In the flick-'ring fire - light, A lit - tle brown-eyed lad - die on my knee; He'd been bu - sy all the day. And was just tired out with play, So had brought his lit - tle ba - by cares to'.

espress.

me. How it all comes back a - gain, I can

mf

see him just as plain - The fire - light shin - ing on his tang - led

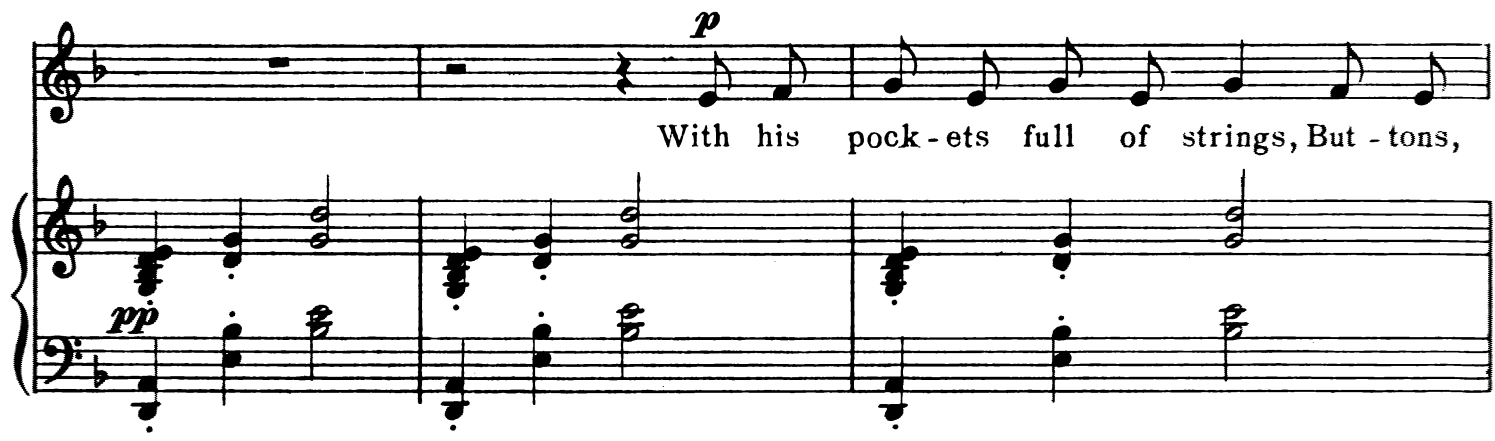
f *dim.*

hair; And up - on his rump - led clothes, And the

p poco rall. *pp*

boots with cop - per toes, That the lit - tle brown - eyed lad - die used to wear.

p
With his pock - ets full of strings, But - tons,



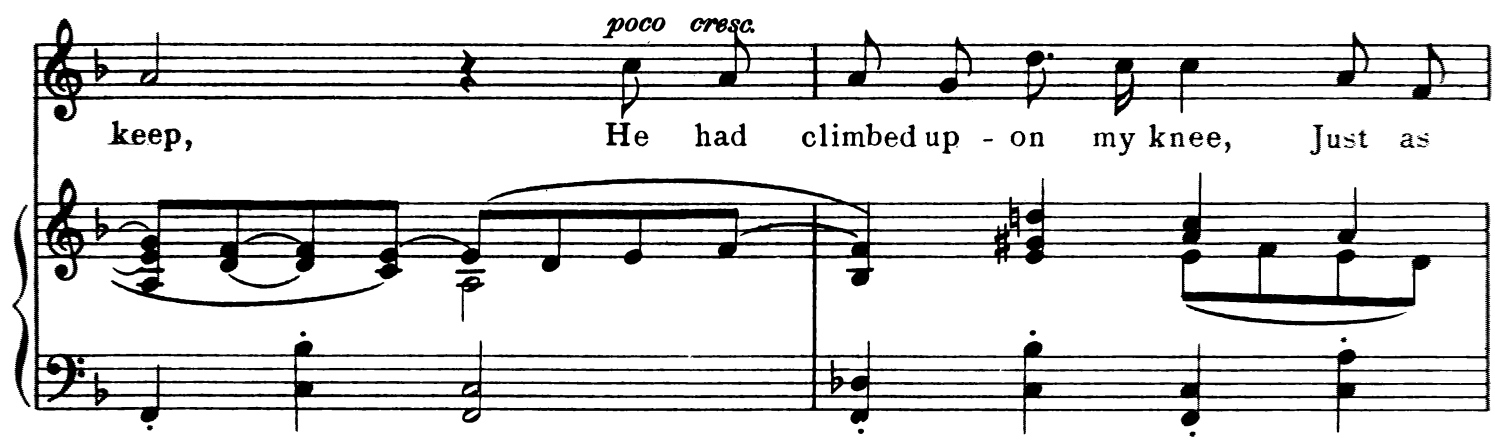
The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The dynamic marking *p* is placed above the vocal line.

nails, and oth - er things, Such as ev - 'ry lit - tle lad - die loves to



The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes. The piano accompaniment features chords and a moving bass line. The dynamic marking *pp* is placed above the piano staff.

poco cresc.
keep, He had climbed up - on my knee, Just as



The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes. The piano accompaniment features chords and a moving bass line. The dynamic marking *poco cresc.* is placed above the vocal line.

tired as tired could be, And for - get - ting all his cares, had gone to



The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth notes. The piano accompaniment features chords and a moving bass line.

espress.

sleep. Then I woke, 'twas but a dream, Ah, how

mf

emp - ty life does seem! As vi - sions of the fu - ture years un -

cresc.

f *dim.*

fold, And I think of joys long fled, Of the

pp rall.

loved ones who are dead, And the lit - tle brown-eyed lad-die, grow-ing old.

pp rall. *ppp*

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THE MOON-PATH



KATHARINE ADAMS

Mrs. H.H. A. BEACH
Op. 99, No. 3

Allegretto capriccioso

pp

Some night when ev - 'ry -

thing is still, Some sum - mer night quite soon, I

think that I shall find the way That reach - es to the moon. The

cresc. skin - y shin - y danc - ing path That glim - mers on the sea, *rit.*

p a tempo Far, where the white moon's chil - dren Are *pp*

call - ing soft to me.

"Come and be a moon-child, A - cross the sea's gold way,

ppp sempre staccato

poco a poco cresc.

Come and see the moon's house, Come with us and play;" So

poco a poco cresc.

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of three flats and a 3/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The lyrics are: "Come and see the moon's house, Come with us and play;" So

più cresc.

when I reach the moon's house I think that I shall stay — And

più cresc.

f *p*

f *colla voce*

This system contains the next two lines of music. The vocal line continues with the lyrics: "when I reach the moon's house I think that I shall stay — And". The piano accompaniment features a crescendo and dynamic markings of *f* and *p*. The lyrics for the piano part are: "when I reach the moon's house I think that I shall stay — And".

play with laugh-ing chil - dren All

pp.

pp

This system contains the third line of music. The vocal line has the lyrics: "play with laugh-ing chil - dren All". The piano accompaniment starts with a *pp.* dynamic and includes a *pp* marking. The lyrics for the piano part are: "play with laugh-ing chil - dren All".

down the milk - y way!

pp

ppp

This system contains the final line of music. The vocal line has the lyrics: "down the milk - y way!". The piano accompaniment features a *pp* dynamic and ends with a *ppp* dynamic. The lyrics for the piano part are: "down the milk - y way!".

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THE ARTLESS MAID

LOUISE BARILI



Mrs. H. H. A. BEACH
Op. 99, No. 4

Tempo di Menuetto, poco rubato

rit.

pp

rit.

Seo. *

p a tempo

Once I loved a mod - ern maid - en And I gave her all my

a tempo

heart; But my love to her meant noth - ing,

staccato

Seo. * *Seo.* *

dim. *rit.*

She was wed-ded to her art.

a tempo *dolce*

So when next I went a-woo-ing, Then I loved a sim-ple

pp a tempo *sva*

cresc. *f*

lass; But she too could give me noth-ing,

cresc. *sva*

dim.

For she loved her look-ing-glass.

staccato *p*

pp espressivo

Now I love an-

pp

Red. *

oth-er maid-en Who has won me with-out art.-

cresc.

Red. *

She has lived and knows that lov-ing

f *rit.* *a tempo*

f colla voce *a tempo*

Red. * *Red.* * *Red.* *

Must be mir-rored in the heart.

Red. * *Red.* *

