

SO LONG LETTY

So Long Letty

A PLAY WITH MUSIC-

BOOK BY
OLIVER MOROSCO
AND
ELMER HARRIS

WORDS AND MUSIC
BY
EARL CARROLL
DIRECTION OF OLIVER MOROSCO

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A New Success by the Composer of "Good Night Dear"

YOUR EYES

Lyric by
WILL B. JOHNSTONE

Published as follows
In F, C to E

Music by
WILL R. ANDERSON

Refrain *With much expression*

Your eyes, your eyes, They speak of soft skies and of

p a tempo

kiss - es and sighs, Their lov - ing light flash - es be - neath dream - y lash - es, Their

mean - ing you can - not dis - guise. Your eyes, your

poco rit. *a tempo*

eyes, Their ten - der - ness vies with a joy - ous sur - prise, They

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So Long Letty

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DUET

Words and Music by
EARL CARROLL

Moderately (*not draggy*)

The musical score is written for a piano and two voices (He and She). It begins with a piano introduction in C major, 4/4 time, marked 'Moderately (not draggy)'. The introduction features a melody in the right hand and a bass line in the left hand, with a 'rit.' (ritardando) marking towards the end. The first stanza of the duet follows, with the piano accompaniment marked 'p' (piano). The lyrics are: 'He: If you should leave me, I don't know what I'd do, She: You're I'd come each eve - ning. And hold your hand just so, That's tel - ling me, You're tel - ling me, Lit - tle things I al - ways knew. ve - ry nice, Yes, ve - ry nice, But it's pret - ty tame you know!'. The second stanza continues the duet: 'He: I'd be as lone - ly, As an - y fel - low that you know. — She: But you I'd spend each mo - ment, That I could re - ally spare with you, — Well that'. The piano accompaniment provides harmonic support throughout, with various chordal textures and melodic lines in both hands.

mf *rit.*

p

He: If you should leave me, I don't know what I'd do, She: You're
I'd come each eve - ning. And hold your hand just so, That's
tel - ling me, You're tel - ling me, Lit - tle things I al - ways knew.
ve - ry nice, Yes, ve - ry nice, But it's pret - ty tame you know! —
He: I'd be as lone - ly, As an - y fel - low that you know. — She: But you
I'd spend each mo - ment, That I could re - ally spare with you, — Well that

would-nt be good, No, you could-nt be good, For they nev-er made a fel-low so He; Oh
is - nt a lot, No, it is - nt a lot, You might spend a lit-tle mon-ey, too, I

yes I would, *She:* Oh, yes you would, I'd be fool-ish to be-lieve in you. He: Oh,
love but you. Oh, yes you do, Ma-ny girls have heard that same old song. Oh,

yes I would, *She:* Oh, yes you would, I'd like to know what you would do. no not I,
Then tell me why, You're goin' to mope when I am gone. *rit.*

CHORUS *(A little brighte)*

I'll miss you So long, so long Let - ty, If you go, on your way so

far. — I'll kiss you So long, so long, Let - ty, And you know, what my kis - ses

are. — And tho' you take my heart a - way with you, You'll leave your own be - hind you
And if you take my lov - in' heart a - long, What goods a fel - low when his

if you do, So if you love me, love me, Stay don't make me say, So long Let - ty,
heart is gone.

dear! I'll miss you, So Long Let - ty, So Long Let - ty, So Long Let - ty, dear!

ANOTHER WONDERFUL "BALL" BALLAD

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Male, Female or Mixed Voices 15 cents each

Poem by
PAUL LAWRENCE DUNBAR

Musical Setting by
ERNEST R. BALL

Larghetto

Thou art the soul of a sum - mer's day,

mf *p*

Con Pedale

Thou art the breath of the rose; But the sum - mer is fled and the

rose is dead;— Where are they gone,— who knows, who knows?

rit. *colla voce*

Thou art the blood of my heart of hearts, Thou art my soul's re -

f poco piu mosso *dim*

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EDNA STANTON WHALEY

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Male, Female or Mixed Voices, 15 cents each

Music by
F. H. BISHOP

Moderately slow

pp
When the sky in the East flames crim-son and gold In the light of the morn-ing sun, — When in

p
clear lilt-ing voice sweet song birds re-joyce, Bid-ding wel-come to day just be-gun: — Then I

poco cresc.
f
p

Tenderly
pass on my way to the la-bor of day, And your smile as we part thrills me through, — For it

and with much expression
short-ens the day till the light fades a-way, And eve-ning brings rest and you, — And

colla voce

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a time signature of 8/8. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various dynamics such as *pp*, *p*, *poco cresc.*, *f*, and *colla voce*. The vocal line includes lyrics and performance instructions like *Moderately slow*, *Tenderly*, and *and with much expression*.

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THEY SHOULD BE IN EVERY HOME

MOTHER MACHREE

Lyric by
RIDA JOHNSON YOUNG

Music by CHAUNCEY OLCOTT
& ERNEST R. BALL

Tenderly with much expression

Sure I love the dear sil-ver that shines in your hair, And the
brow that's all fur-rowed, And wrink-led with care I
kiss the dear fin-gers so toil worn for me, Oh, Gou

mp espress.
mf dim.

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SOLO, FOUR KEYS:—B^b, (B^b TO D) C, D, AND F. DUET, TWO KEYS:—B^b AND F

WHEN IRISH EYES ARE SMILING

Lyric by
CHAUNCEY OLCOTT & GEO. GRAFF, Jr.

Music by
ERNEST R. BALL

CHORUS

When I - rish eyes are smi - ling, — Sure it's like a morn in
Spring. — In the lilt of I - rish laugh-ter, You can hear the
an - gels sing. — When I - rish hearts are hap-py, — All the

p.

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SOLO, THREE KEYS:—C, (C TO E) D AND F

A LITTLE BIT OF HEAVEN

SHURE THEY CALL IT IRELAND

Poem by
J. KEIRN BRENNAN

Music by
ERNEST R. BALL

Shure, a lit-tle bit of Heav-en fell from out the sky one day, — And
nes-tled on the o - cean in a spot so far a - way; — And
when the An - gels found it, Shure it looked so sweet and fair, — They

al. a tempo
retard
a tempo

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SOLO, THREE KEYS:—A^b, (C TO F) B^b AND C

Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

*Smoothly with much expression
in time*

"Too - ra - loo - ra - loo - ral, — Too - ra - loo - ra - li,
Too - ra - loo - ra - loo - ral, — Hush now, don't you cry!
Too - ra - loo - ra - loo - ral, — Too - ra - loo - ra -

mp in time

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SOLO, THREE KEYS:—C, (C TO C) E^b AND F

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