

Lonesome Walls

MUSIC BY

JEROME KERN

LYRIC BY

DU BOSE HEYWARD

PRESENTED IN
GUTHRIE MCCLINTIC'S
PRODUCTION

"MAMBA'S DAUGHTERS"

STARRING

ETHEL WATERS



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I Heard A Forest Praying

Words by
SAM M. LEWIS

Music by
PETER DE ROSE

Con moto

Piano

f espr. *mf* *p rall.*

The piano introduction consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a forte (*f*) dynamic and expressive (*espr.*) character, then moves to a mezzo-forte (*mf*) dynamic, and concludes with a piano (*p*) dynamic and a rallentando (*rall.*) effect.

Sostenuto
(The Dream)

pp

I heard a for - est pray - ing — The trees were cold and bare,

pp a tempo

The first system of the vocal line is set in a sostenuto tempo. The piano accompaniment features a steady, rhythmic accompaniment in the right hand and a more active line in the left hand. The dynamic is marked *pp* (pianissimo).

What was the for - est say - ing, —

p

Let me re - peat their

p

The second system continues the vocal line. The piano accompaniment remains consistent in style. The dynamic for the second part of the vocal line is marked *p* (piano).

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Lonesome Walls

Words by
DU BOSE HEYWARD

Music by
JEROME KERN

Piano

Slowly

pp *dim.*

The piano introduction consists of two staves. The right hand plays chords in a slow, steady rhythm, while the left hand plays a simple bass line. The tempo is marked 'Slowly' and the dynamics are 'pp' (pianissimo) and 'dim.' (diminuendo).

p (*leisurely and conversationally*) *E_b* *E_b7* (*with*

Well, my man told me when dey took me a - way - Dat
One of these morn - in's, if I'm liv - in' dat long - I'm

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is 'p' (piano) and the mood is 'leisurely and conversationally'. Chord symbols *E_b* and *E_b7* are provided above the staff. The piano accompaniment is marked *p*.

Ab *E_b* *F7* *B_b7* *E_b*
something of a simulation of a masculine voice)

he would come to see me ev - 'ry Chris - mus day; - Now
goin' to rise up sing - in' Such a GOOD - BYE SONG - Dat

The second line of the song continues the vocal melody and piano accompaniment. The tempo remains 'p'. Chord symbols *Ab*, *E_b*, *F7*, *B_b7*, and *E_b* are provided above the staff. The piano accompaniment is marked *p*.

*Names of chords for Ukulele and Banjo
Symbols for Guitar.

C-915-5



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Chri - mus is o - ver an' deys' lock - in' de gate. —
 walls will fly o - pen to de sky an' de sea. —

(Bells)

Oh, Mis - ter jail - er, Please wait taint late! No use wait - in', —
 Oh, Mis - ter Cap - tain, Can't be I'm free! Den I'll tra - vel, —

(pleadingly) rit. (sadly, with resignation)

rit. (deep chime) gva.:

watch - in', hop - in' for a man who for - gets you an' aint will - in' to wait; —
 al - ways sing - in', to my home where to - mor - row is a - wait - in' for me. —

There's too ma - ny wom - en for a man to wait. —
 There's still a to - mor - row wait - in' there for me. —

(Philosophically) Lento molto rit.

L.H. molto rit.

Burthen *Slowly with deep feeling*

E \flat Cmi. A \flat A \flat 6 G7 Cmi.

Morn - in', _____ is you still born - in' de clean young

p(sonoro)

day? Riv - er, _____ is you still talk - in' where my

B \flat mi.6 E \flat 7 A \flat E \flat maj.7 F7 G7 (held back slightly)

poco rit.

chil - lun play? Stars, _____

Cmi. B \flat mi.6 E \flat 7 A \flat E \flat *a tempo* *portamento* *mf exultantly*

a tempo *mf* *molto cresc.*

_____ is you still shin - in' when eve - nin' falls _____

A \flat 6 B \flat 7 E \flat 7 A \flat maj.7 G7 C7 *dim.* *p*

f *dim.* *p*

deliberato *poignantly* *a tempo mysteriously*

F7 Bb7 Eb6 Eb

While my heart's pin - in' deep in dese lone - some walls?

sost. *a tempo misterioso* *sonoro*

Del. * Bass Clar.

G7 C7 F7 Bb+ Eb6 dim. Eb Cmi. G7 sus.4

mf Lone - some walls, lone - some walls, Deep in dese lone - some walls.

mf *dim.*

Eb Cmi. Ab Ab6 G7 Cmi.

mf a tempo

Morn - in', _____ is you still born - in' de clean young

mf a tempo

Bbmi.6 Eb7 Ab Ebmaj.7 F7 G7 (hold back slightly)

day? Riv - er, _____ is you still talk - in' where my

poco rit

Cmi. *a tempo* Eb6 Bbmi.6 *port.* Eb7 Ab *f* Broadly (exultantly) Eb

chil - lun play? Stars,

a tempo *f*

Ab6 Bb7 Eb7 *dim.* Ab maj.7 G7 C7

is you still shin - in' when eve - nin' falls

dim. *p*

F7 *Obblig. deliberato* Bb7 *poignantly* Eb6 *a tempo mysteriously* Eb

While my heart's pin - in' deep in dese lone - some walls?

misterioso a tempo

G7 *mf* C7 F7 Bb+ Eb6 *rit. e dim.*

Lone - some walls, *sva.* lone - some walls, *sva.* Deep in dese lone - some walls.

mf *rit. e dim.* *ppp*

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

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ANOTHER GEM FROM THE PEN OF THIS GIFTED COMPOSER

No. 1 in Ab



No. 2 in Bb



No. 3 in C



IN THE GARDEN OF TO-MORROW

Words by
GEO. GRAFFE Jr.

Song

Music by
JESSIE L. DEPPEN

REFRAIN

In the garden of to mor - row, Will the ros-es be more fair?—

Will we find re-lief from sor - row, Will there be moresunshine th - e re?

For each loveflow'r that will blos - som, Some will die and fade a - way.—

REFRAIN

In the garden of to-morrow,
 Will the roses be more fair?
 Will we find relief from sorrow,
 Will there be more sunshine there?
 For each love flow'r that will blossom,
 Some will die and fade away.
 Oh! I'd so much rather,
 All my love flow'rs gather,
 From the garden of to-day.

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