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DOWN IN MELODY LANE

WORDS BY
WM. A. DOWNS
MUSIC BY
LOU. SIEVERS

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Successfully Featured By



HAROLD ROSSITER
CHICAGO

MUSIC COMPANY
ILL. U.S.A.

DOWN IN MELODY LANE

Words by Wm. A. DOWNS.

Music by LOU SIEVERS.

Moderato.

f

p

Ev - 'ry night when all the world is
When the gold - en sun has fad - ed

VAMP

p

p

sound a - sleep And the sha - dows thro' the pine trees start to creep
in the west And each lit - tle sing - ing bird has gone to rest

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a piano introduction marked 'Moderato' and a dynamic of 'f'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The vocal line enters with a dynamic of 'p' and lyrics: 'Ev - 'ry night when all the world is / When the gold - en sun has fad - ed'. This is followed by a 'VAMP' section, indicated by a bracket over the piano accompaniment. The vocal line continues with lyrics: 'sound a - sleep / in the west And the sha - dows thro' the pine trees start to creep / And each lit - tle sing - ing bird has gone to rest'. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

4-GREAT WALTZES-4

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Dedicated to Mr. and Mrs. Barry Fulton

Fairy Kisses WALTZES

CHAS. L. JOHNSON

Composer of "Iola"
"Fawn Eyes"

Tempo di Valse

1.

The first system of musical notation for the first waltz. It consists of a treble and bass clef staff. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter notes.

The second system of musical notation for the first waltz, continuing the melody and accompaniment from the first system.

The third system of musical notation for the first waltz, continuing the melody and accompaniment.

The fourth system of musical notation for the first waltz, concluding with a mezzo-forte (*mf*) dynamic.

2.

The first system of musical notation for the second waltz. It begins with a forte (*f*) dynamic. The treble staff features a more active melodic line with eighth notes and slurs. The bass staff continues with a steady accompaniment.

The second system of musical notation for the second waltz, continuing the melody and accompaniment.

Companion piece to "FALL"

"WEDDING OF THE FAIRIES"

Waltz.

CHAS. L. JOHNSON

Com. of "FAIRY KISSES" Waltz

Intro

Musical notation for the Intro section, consisting of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The music begins with a piano (p) dynamic and moves to mezzo-forte (mf) in the second measure. The melody is primarily in the treble clef, with accompaniment in the bass clef.

No 1

Tempo di Valse

Musical notation for the first section of the waltz, consisting of two staves. It begins with a piano (p) dynamic. The melody is in the treble clef, and the bass clef provides a steady accompaniment.

Musical notation for the second section of the waltz, consisting of two staves. The melody continues in the treble clef with piano accompaniment in the bass clef.

Musical notation for the third section of the waltz, consisting of two staves. It includes first and second endings, indicated by the numbers 1 and 2 above the staff. The first ending leads back to an earlier part of the piece, while the second ending concludes the section.

Musical notation for the final section of the waltz, consisting of two staves. The piece concludes with a mezzo-forte (mf) dynamic. The melody is in the treble clef, and the bass clef provides accompaniment.

When fra-grant breez - es soft - ly blow_ That is the time_ I
 Down to the rus - tic bridge we walk_ Lin - ger a - while_ for

love to go_ Stroll - ing with my hon - ey beau down lov - er's lane_
 spoon-y talk_ Jas - per says Now list - en Hon - ey can't you hear_

List'ning to the whip - poor - wills_ sweet re - frain Dark - ies sing - ing
 Tant - a - liz - in' strains of mus - ic_ sweet and clear Church bell toll - ing

Play octave higher if de - sired.

poco - - a - - poco rall.
 Ban - jos ring - ing Down a - mong the fields of sug - ar cane_
 While we're stroll - ing Mel - o - dy that fills my heart with cheer_

Play octave higher if desired. *poco - - a - - poco rall.*

CHORUS.

p-f

Down in Mel-o-dy Lane _____ When the moon be-gins to wane _____

Hear the mel-o - dies float-ing on the breeze, Oh! Oh! let's spoon be-neath the trees

How my heart it am a bump - in' Hon-ey thump-in' and a jump-in'

Come and hear me cud-dle near me Way down in Mel-o-dy Lane _____ Lane _____

1. 2.

Dedicated to the Eminent Vocalist
WILMINA HAMMANN

8

JUNO WALTZ.

ABBIE A. FORD.

HAMMANN WILMINA

Tempo di Valse.

mf

rit.

8

a tempo

p

8

p

ad simile

Second Movement

f

ff

1

Play This Over--You'll Like It

WEDDING RING.

WALTZES

By FRED HELTMAN.

§ 1. Waltz.

mp

The first system of the waltz consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. The dynamic marking is mezzo-piano (mp).

mp

The second system continues the waltz with four more measures. The melodic line in the right hand remains active, and the bass line continues with a consistent rhythmic pattern. The dynamic marking remains mezzo-piano (mp).

2.

f *mp*

The third system contains four measures. The first two measures are marked *f* (forte), and the last two are marked *mp* (mezzo-piano). The piece concludes with a double bar line.

p

The fourth system consists of four measures. The right hand has a more active melodic line with some grace notes, while the left hand continues with a simple bass accompaniment. The dynamic marking is piano (*p*).

3.

Brillante

The fifth system contains four measures. The right hand features a triplet of eighth notes in the first measure, followed by a more complex melodic line. The left hand has a rhythmic accompaniment with triplets. The dynamic marking is *Brillante*.

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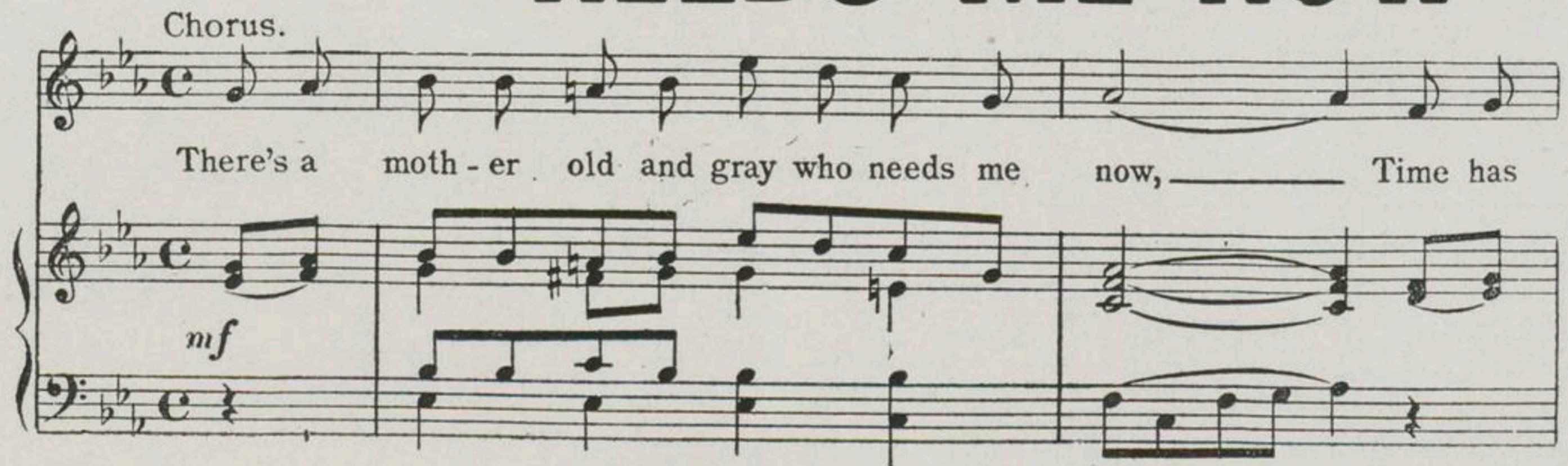
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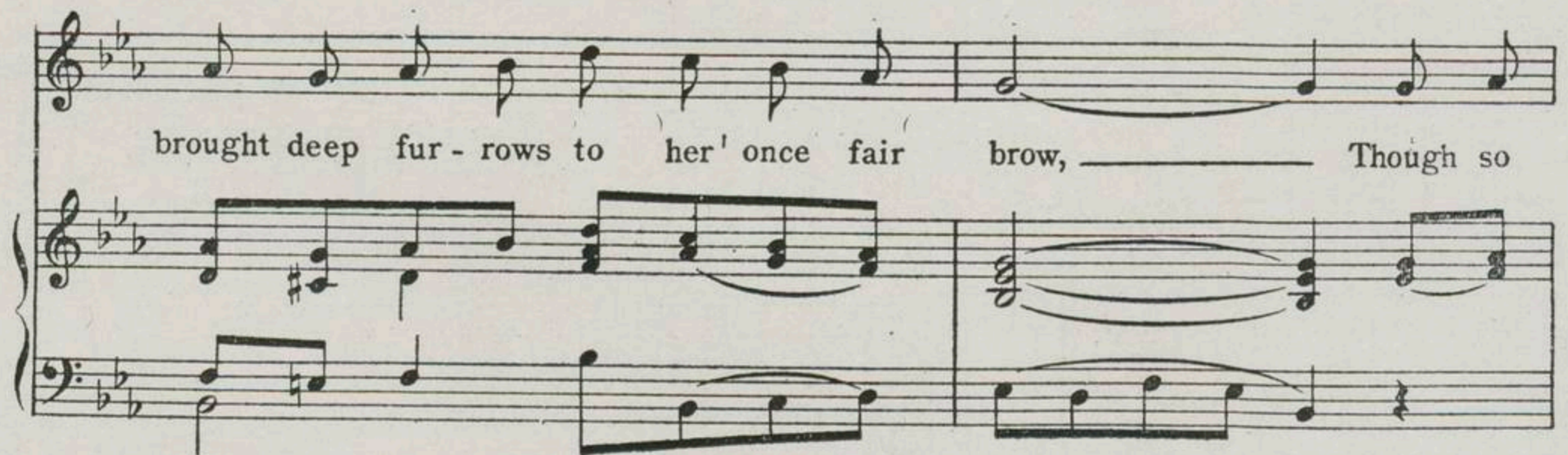
"THERE'S A MOTHER OLD AND GRAY WHO NEEDS ME NOW"

Chorus.

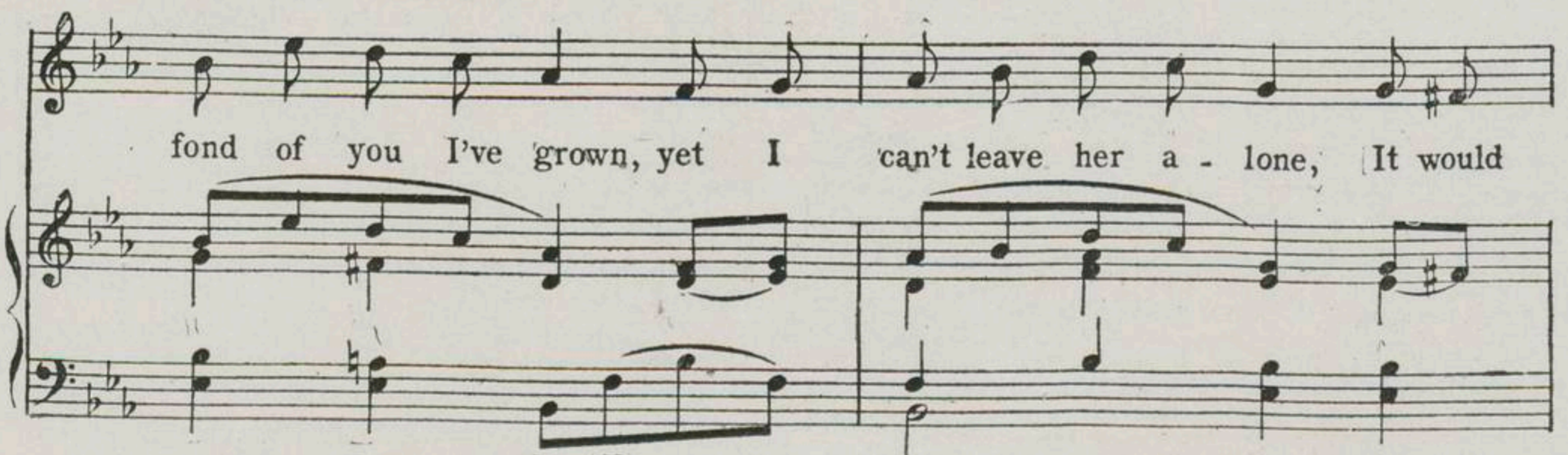


There's a moth - er old and gray who needs me now, _____ Time has

mf



brought deep fur - rows to her' once fair brow, _____ Though so



fond of you I've grown, yet I can't leave her a - lone, (It would

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LET ME CALL YOU SWEETHEART



LET ME CALL YOU SWEETHEART

By LEO FRIEDMAN and BETH SLATER WHITSON

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Let Me Call You Sweetheart

(I'm in Love with You.)

CHORUS

p-f

Let me call you 'Sweetheart' I'm in love with you —

Let me hear you whisper that you love me too —

Keep the love - light glowing In your eyes so true — Let me

call you 'Sweetheart' I'm in love with you. you. —

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