

THE AUTHOR'S COMPANION TO "ASLEEP IN THE DEEP." T 7726
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I KNOW SHE WAITS FOR ME

A SONG
OF
THE
SEA



JOHN P. RODGERS.

MR LAMB IS
THE AUTHOR
OF "ASLEEP
IN THE DEEP."
"THE MANSION OF
ACHING HEARTS"
"JENNIE
LEE."
"A
BIRD IN
A
GILDED CAGE."

MR MILLS
IS THE COMPOSER
OF
"GEORGIA
CAMP MEETING"
"FARE THEE WELL,
MOLLY DARLING"
"WHISTLING
RUFUS"
"IN THE CITY OF
SIGHS & TEARS"

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BARITONE IN E WITH QUARTETTE CHORUS.
BASS IN D. WITH QUARTETTE CHORUS.

WORDS BY
ARTHUR J. LAMB

F A MILLS
48 WTH 29TH ST. NEW YORK.

MUSIC BY
KERRY MILLS

THE MERRY MANDARIN.

THEO. F. MORSE.

Tempo di Marcia

Musical score for 'The Merry Mandarin' by Theo. F. Morse. The score is in 2/4 time and features a piano accompaniment with dynamic markings of *mf*, *fz*, and *p*. The piece concludes with the word *etc.*

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NASTURTIUM.

STEPHEN JONES.

Moderato.

Musical score for 'Nasturtium' by Stephen Jones. The score is in 12/8 time and features a piano accompaniment. The piece concludes with the word *etc.*

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I KNOW SHE WAITS FOR ME.

Words by ARTHUR J. LAMB.

Music by KERRY MILLS.

Andante con moto

Musical score for 'I Know She Waits for Me' by Arthur J. Lamb and Kerry Mills. The score is in 12/8 time and includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Shine on, oh! bea-con, in light-house a-far, Guid ing the ves-sels that cross the har - bor bar. Glow on the wa-ters, oh! calm evening star. For some one the same star can see. One who is wait-ing what break-ers roar, a-long the shore, Mar - in-er brave, oh be-". The score concludes with *etc.* and dynamic markings of *ff* and *cresc molto*.

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THE SEA IS CALLING ME.

Words by J T BRANEN

Music by H W. PETRIE.

REFRAIN.

Musical score for 'The Sea is Calling Me' by J. T. Branen and H. W. Petrie. The score is in 12/8 time and includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "The sea, — the sea, — is call-ing me, — the sea, — the sea, — is call - - ing me. — Loud - - ly the night winds are call - - ing, — Hark — to the music en - thrall - ing, — The break-ers roar, — a - long the shore, — Mar - in-er brave, oh be-". The score concludes with *etc.*

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I KNOW SHE WAITS FOR ME.

Words by ARTHUR J. LAMB.

Music by KERRY MILLS.

Andante con moto.

Piano introduction in G major, 12/8 time. The piece begins with a *ff* (fortissimo) dynamic, featuring a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The tempo is *Andante con moto*. The introduction concludes with a *dim.* (diminuendo) and *rit.* (ritardando) marking.

Allegretto.

Vocal and piano accompaniment for the first line of lyrics. The tempo is *Allegretto*. The music is in G major and 6/8 time. The piano accompaniment is marked *mf* (mezzo-forte). The lyrics are: "When the night-wind sighs and the sea-gull cries, As it There's a song of home, in the sound-ing foam, And the"

a tempo.

Vocal and piano accompaniment for the second line of lyrics. The tempo is *a tempo*. The music is in G major and 6/8 time. The piano accompaniment is marked *a tempo*. The lyrics are: "skims the foam-ing wave. When the light-house bell tolls its lights seem fair on shore. For the voy-age past, he is"

poco ritard.

Vocal and piano accompaniment for the third line of lyrics. The tempo is *poco ritard.* (poco ritardando). The music is in G major and 6/8 time. The piano accompaniment is marked *poco ritard.*. The lyrics are: "warn-ing knell, Still the sai-lor's heart is brave. For home at last And two hearts will part no more. Oh!"

Allegro.

nev - er a fear can come to him, And nev - er a storm a -
sweet is the love her eyes dis - close And sweet is her face to

mf

rise. And nev - er a sha - dow can ev - er dim the
view But sweet - er the sto - ry the sai - lor knows of a

ten.

poco riten. *Quasi Recitativo.*
light in his sweet - heart's eyes. Tho' they must part for a
love that was al - ways true. And oft in dreams he'll

poco riten. *colla voce.* *pp* *colla voce.*

ad lib. *ad lib.*
year or a day, her mem' - ry guides him on his way.
roam the main, and oft in dreams he'll sing a - gain:

rit. *pp*

I know she & etc.

Refrain.
Andante con moto

Shine on, oh! bea-con, in light-house a - far, Guid - ing the ves-sels that

cross the har - bor bar. Glow on the wa-ters, oh! calm evening star. For

some one the same star can see. *ff* One who is wait-ing what-

ev - er be-tide Who loves a sail - or and longs to be his bride.

I know she & etc.

rit.

Tho' I am roam-ing on land or sea I know she waits, I know she waits for

cresc. *rit.* *rit.* *colla voce.*

ad lib. *ad lib.*

me Tho' I am roam-ing I know she waits, I know she waits for

colla voce. *colla voce.*

a tempo.

me.

ff

rit. *rall.*

I know she & etc.

I KNOW SHE WAITS FOR ME.

(MALE VOICES.)

CHORUS.

Andante con moto.

p

TEN. I. Shine on, oh, beac - on, in light - house a - far,

TEN. II. Shine on, oh, beac - on, in light - house a - far,

BASS. I. Shine on, oh, beac - on, in light - house a - far,

BASS. II. Shine on, oh, beac - on, in light - house a - far,

Guid - ing the ves - sels that cross the har - bor bar, Glow on the wa - ters oh!

Guid - ing the ves - sels that cross the har - bor bar, Glow on the wa - ters oh!

calm eve - ning star, — For some one the same star can see; Can see,

calm eve - ning star, — For some one the same star can see; Can see,

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One who is wait - ing what ev - er be - tide, Who loves a sail - or and

One who is wait - ing what ev - er be - tide, Who loves a sail - or and

longs to be his bride, Tho' I am roam - ing on land or sea,

longs to be his bride, Tho' I am roam - ing on land or sea, I

dim.
I know she waits, for me, Tho' I am roam - ing I

know she waits, I know she waits, for me, Tho' I am roam - ing I

omit 2d time.
know she waits, I know she waits for me, She waits for me.

know she waits, I know she waits for me, She waits for me.

I know she waits for me.

KITCHY COO.

By GUS EDWARDS.

CAKE WALK MARCH.

Intro.

Musical notation for the Intro of 'Kitchy Coo', featuring a piano introduction in 2/4 time with a key signature of one flat.

March.

Musical notation for the March of 'Kitchy Coo', starting with a mezzo-forte (mf) dynamic.

Musical notation for the March of 'Kitchy Coo'.

Musical notation for the March of 'Kitchy Coo', ending with a handwritten 'et'.

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IN THE CITY OF SIGHS AND TEARS.

Words by ANDREW B. STERLING.

Music by KERRY MILLS.

CHORUS. Valse Lento.

Musical notation for the Chorus of 'In the City of Sighs and Tears', featuring a Valse Lento tempo. Lyrics: "Down in the Ci - ty of Sighs and Tears, un - der the white lights glare,"

Musical notation for the Chorus of 'In the City of Sighs and Tears'. Lyrics: "Down in the Ci - ty of Wast - ed Years, you'll find your Mam - ma there,"

Musical notation for the Chorus of 'In the City of Sighs and Tears', ending with a handwritten 'etc'.

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"HAVE YOU SEEN MY SWEETHEART

IN HIS UNIFORM OF BLUE?"

By COBB & EDWARDS.

CHORUS.

Musical notation for the Chorus of 'Have You Seen My Sweetheart', starting with a piano (p) dynamic. Lyrics: "Have you seen my sweetheart in his u - ni - form of blue? Have you

Musical notation for the Chorus of 'Have You Seen My Sweetheart'. Lyrics: "seen him. Cap - tain, for he went a - way with you? It was

Musical notation for the Chorus of 'Have You Seen My Sweetheart'. Lyrics: "here he kissed me and told me to be true. When he

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Could You Be True To Eyes Of Blue,

If You Looked Into Eyes Of Brown?

By COBB & EDWARDS.

REFRAIN.

Musical notation for the Refrain of 'Could You Be True To Eyes Of Blue', starting with a mezzo-forte (mf) dynamic. Lyrics: "Could you be true to eyes of blue if you look'd in - to eyes of brown? ... Could

Musical notation for the Refrain of 'Could You Be True To Eyes Of Blue'. Lyrics: "you be true to blue, ... if brown should smile on you? ... Sweet -

Musical notation for the Refrain of 'Could You Be True To Eyes Of Blue', ending with a handwritten 'etc'.

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FARE THEE WELL, MOLLY DARLING.

(AT THE CALL OF THE ROLL ILL BE THERE.)

Words by WILL D. COBB.

Music by KERRY MILLS.

CHORUS. *After 2nd verse softer and slower.*

Fare thee well, Fare thee well, Mol - ly dar - ling, Let your
eyes look a - gain in - to mine, For the sun o'er the hill top is
dawn - ing. And I'm far from my com - rades in line, There's a
tear in your eye Mol - ly dar - ling, And the face that I love fills with

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"WAY DOWN YONDER IN THE CORNFIELD"

ALABAMA

By COBB & EDWARDS.

Writers of
"I'll Be With You When the Buses Blow Again"

CHORUS.

I saw a field of cot - ton, and fa - ces long for - got - ten, I
saw my dear old moth - er stand - ing by the cab - in door — The
eve - ning bells were ring - ing, fond rec - ol - lec - tions bring - ing, I
heard the dar - kies sing - ing, "Way down yon - der in the corn - - field"

mf
rit. ad lib.

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HARMONY MOZE.

Characteristic Two Step March

By KERRY MILLS.

Composer of
"GEORGIA CAMPMEETING"
"WHISTLING RUFUS"
"RASTUS ON PARADE"
"HAPPY DAYS IN DIXIE"

Intimate friends of MOZE say they have yet to find him not singing. His melodies have a fascinating sort of jingle about them - decidedly unlike what one usually hears from the average darkey. Aside from this, he is always well up in popular songs of the day, and the one of which he seems especially fond at present, is "Fare Thee Well, Molly Darling." This accounts for its appearance in the composition.

f Not fast.

etc.

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PEARL OF THE HAREM.

ORIENTAL RAG TWO STEP.

HARRY P. GUY.

f *mf*

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