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1906

Hear My Dollies' Prayer

Edward Stanley
Composer

Burges Johnson
Lyricist

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Hear My Dollies' Prayer



WORDS BY
Burges Johnson
MUSIC BY
Edward Stanley.

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© Lord, I pray Thee, hear my dollies' prayer;
And teach them how to ask for what is right;
But if it is going to give You extra care,
Then You might skip my blessings for to-night.

Vp. 006891
1706
Hear



To my little friend, Elizabeth Raleigh, Albany, N. Y.

Hear My Dollies' Prayer.

Words by Burges Johnson.

Music by Edward Stanley.

Cantabile.



Piano introduction musical notation in 4/4 time, featuring a treble and bass clef with a key signature of two flats.



Vocal and piano musical notation with lyrics. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The lyrics are:

1. O Lord, I pray Thee hear my dol - lies' pray'r. And
2. I pray You, Lord, that You'll not turn a - way. But



Vocal and piano musical notation with lyrics. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The lyrics are:

teach them how to ask for what is right..... But if it's going to give you
hear each word that's on - ly meant for Thee..... Tho' one may on - ly want a

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ex - tra care, Then You might skip my bless - ings for to - night..... Please
gown so gay, With just a bit of ruf - fle at the knee..... Please

make them all more lov - ing and po - lite, I pray Thee not to let their cov - ers
send them all the things they sure - ly need, For each is just as anx - ious as can

tear,..... But keep their saw - dust stuf - fings out of sight,..... And please help
be,..... Re - mem - ber well the se - cret that I plead,..... To just pre -

Hear My Dollies' Prayer. 4-2.

Vp 1906
H

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Ann to grow a love - ly head of gold - en hair....
 tend 'tis all my dol - lies talk - ing 'stead of me.....

CHORUS. *Tempo same as verse.*

I wish poor Bel - la's knees were made to bend, I tru-ly am as sor-ry as can be..... I

hope that You won't mind, and that You'll send The bless-ings that each dol - ly asks of

Thee;..... Of course they need a lot of things That no one else but

You can un - der - stand nor see,..... And, Lord, I pray You'll

just pre - tend This is my dol - lies talk - ing 'stead of me....

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A Page from the Gem of the Season

SONORA

A Spanish Novelette, by Percy Wenrich

The first system of musical notation for 'SONORA' is in 2/4 time with a key signature of one flat (Bb). It consists of a grand staff with a treble and bass clef. The melody in the treble clef begins with a piano (*p*) dynamic. The bass line provides a steady accompaniment. The system concludes with a fermata over the final chord.

Tempo Spanola.

The second system continues the piece with a tempo marking of 'Tempo Spanola'. It features a *rit.* (ritardando) marking at the beginning, followed by a *f* (forte) dynamic. The melody in the treble clef is more active, while the bass line remains accompanimental.

The third system shows a continuation of the musical theme. It includes a *f* (forte) dynamic and a *rit.* (ritardando) marking towards the end of the system. The treble clef melody features some chromatic movement.

The fourth system continues the piece, featuring a *f* (forte) dynamic. The melody in the treble clef shows a key change to B major (one sharp) in the final measure of the system.

The fifth system concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes with a *rit.* (ritardando) and a fermata. The dynamic is *f* (forte).

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