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'Neath the Pines of Vermont

Horace Strouse

Composer

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'NEATH THE PINES OF VERMONT

Words and Music
by
HORACE STROUSE

MADE IN THE U. S. A.

A BEAUTIFUL BALLAD
SUNG WITH SUCCESS BY



FLORENCE RAYFIELD



vp. 014879
1908
NEA

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TRY THIS ON YOUR PIANO TELL ME THE OLD, OLD STORY.

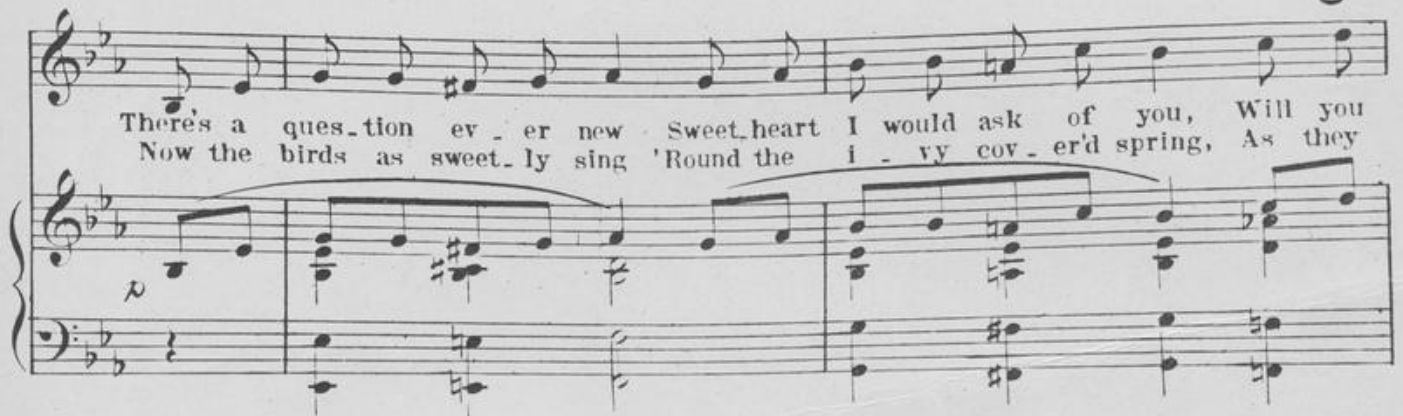
Words and Music by
RICHARD L. WEAVER, Opus 205.

Moderato con espressione.



mf

The first system of the score is a piano introduction. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The tempo and expression markings are 'Moderato con espressione' and 'mf' (mezzo-forte). The music consists of a flowing melody in the treble and a supporting bass line in the bass.



p

There's a ques-tion ev-er new Sweet-heart I would ask of you, Will you
Now the birds as sweet-ly sing 'Round the i-vy cov-er'd spring, As they

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The dynamic marking is 'p' (piano). The lyrics are: 'There's a ques-tion ev-er new Sweet-heart I would ask of you, Will you Now the birds as sweet-ly sing 'Round the i-vy cov-er'd spring, As they



tell me once a-gain the sto-ry dear, . . . It's the theme of life's sweet song, As the
did for us sweetheart in time be-fore, And I'm wait-ing here to-day, Fondly

The third system continues the vocal and piano accompaniment. The lyrics are: 'tell me once a-gain the sto-ry dear, . . . It's the theme of life's sweet song, As the did for us sweetheart in time be-fore, And I'm wait-ing here to-day, Fondly



a-ges roll a-long, Mak-ing sun-shine when the clouds seem near, . . . In the
hop-ing you will say, That you love me as you did of yore, . . . When I've

cresc.

The fourth system concludes the piece. The lyrics are: 'a-ges roll a-long, Mak-ing sun-shine when the clouds seem near, . . . In the hop-ing you will say, That you love me as you did of yore, . . . When I've'. The piano accompaniment ends with a 'cresc.' (crescendo) marking.

'Neath the Pines of Vermont

Words and Music by
HORACE STROUSE.

Tempo di Marcia.

The piano introduction consists of five measures. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of chords and eighth-note patterns. The left hand starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of chords and eighth-note patterns. The dynamic marking *f* is placed below the first measure.

The first line of the song features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "A - mong the pines of dear Vermont you'll find a lone - ly grave A / One day he came back home from war, with hon - or and with fame, But". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *p* is placed below the first measure.

The piano accompaniment for the second line of lyrics consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *p* is placed below the first measure.

The third line of the song features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "mound that's marked with mar - ble white, he died a he - ro brave _____ He / with the glor - y that he'd won with him a death-wound came _____ And". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C).

The piano accompaniment for the fourth line of lyrics consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C).

went to war for those he loved and as he marched a - way _____ With
as they brought him 'neath the pines he laid there all in pain _____ While

p *f*

heart so light and ar - mor bright they heard him proud - ly say _____
stars shone bright he said good-night and mur-mured once a - gain _____

mf

Marcia.

If I should fall on the bat - tle - field take me back to the

mf-ff

scenes of my child - hood Lay me at rest 'neath the pines I love

best, that grow 'round my home in the wild - wood I love the

flag with the stars and stripes and al - ways will bear to the

front But if in the fight I should give up my life, Let me

sleep 'neath the pines of Ver - mont mont

TRY THIS OVER ON YOUR PIANO

SWEETHEART OF MY DREAMS

Words by ARTHUR J. LAMB

By CHARLES H. MASKELL

Valse Mod^{to}

Sweet-heart, my sweet-heart, I love you yet,
Beau-ti-ful mem-'ries have no re-gret,
Still in my dream-ing I hear your voice,

mf

The musical score for "Sweetheart of My Dreams" is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a prominent left-hand pattern of eighth-note chords. The first system has a dynamic marking of *mf*. The lyrics are: "Sweet-heart, my sweet-heart, I love you yet, Beau-ti-ful mem-'ries have no re-gret, Still in my dream-ing I hear your voice,"

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LET THE ROSES TELL

Words by ARTHUR J. LAMB

CHARLES H. MASKELL

Valse Mod^{to}

Some-how it seems when I am with you, I can-not tell you love's sto-ry true,
Some-how it seems when we are a-lone, That I must be si-lent my own,

p

The musical score for "Let the Roses Tell" is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a left-hand pattern of chords. The first system has a dynamic marking of *p*. The lyrics are: "Some-how it seems when I am with you, I can-not tell you love's sto-ry true, Some-how it seems when we are a-lone, That I must be si-lent my own,"

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