

1922

Don't Leave Me Mammy

Con Conrad
Composer

Henry W Santly
Composer

Davis
Lyricist

B. G De Sylva
Lyricist

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OPERATIC EDITION

DON'T LEAVE ME MAMMY

Song

Lyric by

BENNY DAVIS
B. G. de SYLVA

Music by

HENRY W. SANTLY
CON CONRAD



NEW
H. O. STRATTON
VARIETY STORE
112 MAIN STREET
NORTH MICHIGAN

KARYL NORMAN
The Creole
Fashion Plate

Vp. 002270
1922
DON'T

JEROME H. REMICK & Co.
NEW YORK. DETROIT

DON'T LEAVE ME MAMMY

SONG

Lyric by
BENNY DAVIS and
B.G.De SYLVA

Music by
CON CONRAD and
HENRY W. SANTLY

VOICE

PIANO

Moderato

The first system of the score shows a vocal line with a whole rest and a piano accompaniment. The piano part is in 4/4 time, marked 'Moderato', and begins with a forte (*f*) dynamic. The piano part consists of chords in the right hand and a bass line in the left hand.

When I start - ed to
Mam-my when shad-ows

The second system features the vocal line with the lyrics 'When I start - ed to Mam-my when shad-ows'. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic, followed by a piano (*p*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand.

roam
fall

I for - got a - bout home
Seems that I hear you call

The third system continues the vocal line with the lyrics 'roam fall I for - got a - bout home Seems that I hear you call'. The piano accompaniment features a melodic line in the right hand with many slurs and accents, and a bass line in the left hand.

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Now my thoughts are re - turn - ing For my Mam - my I'm
How I long — to ca - ress you I pray an - gels will

yearn - ing Mam - my's wrin - kled and gray
bless you Soon I'll be — cud - dled near

They may take — her a - way I can't have — her for -
I'll bring com - fort and cheer In my arms — I will

- ev - er Still o - ver and o - ver I say
hold you Then o - ver and o - ver you'll hear

poco rit.

CHORUS

Don't leave me dear old Mam-my Cause I love you so

p-f

You're all I have my Mam-my So you must - n't go

Please tell me I'm for-giv-en I did - n't know

I'll make your life worth liv-in' Turn your sad-ness in - to glad-ness

I was a ba - by Mam - my Coo - ing on your knee

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "I was a ba - by Mam - my Coo - ing on your knee".

And might - y soon dear Mam - my That is where I'll be

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "And might - y soon dear Mam - my That is where I'll be". The piano accompaniment includes some dynamic markings and articulation symbols like accents and slurs.

They may want you up in Heav - en But I want you too So

The third system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "They may want you up in Heav - en But I want you too So".

don't leave me dear old Mam - my I need you you *D.S.*

The fourth and final system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "don't leave me dear old Mam - my I need you you *D.S.*". The system includes first and second endings, dynamic markings like *rit.*, *mf*, and *fz*, and a *D.S.* (Da Capo) instruction.

SHE'S A MEAN JOB!

SONG

Lyric by
GEO. LANDIS
CHORUS

Music by
JIMMY SELBY

Folksturn round to stare at her Shes a Me-an job Traf-fic halts while
Folksturn round to stare at her Shes a Me-an job Traf-fic halts while

mo-tors whirr Shes a Me-an job With one look In -
mo-tors whirr Shes a Me-an job When she trips her

-to her eyes Men go home and beat their wives She fools them
dain-ty feet Men fall pros-trate on the street She fools them

and cools them Tell - ing pret - ty lies Nev - er smokes but
and cools them Prac - tic - ing de - ceit Nev - er smokes but

142-4

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