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1917

# The Little Brown Owl

W. Sanderson

*Composer*

Ada Leonora Harris

*Lyricist*

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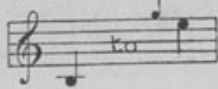
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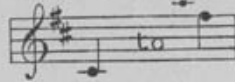
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Ruth M. Kodelbaugh

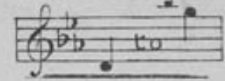
N° 1 IN C



N° 2 IN D



N° 3 IN E<sup>D</sup>



# THE LITTLE BROWN OWL

SONG

THE WORDS BY

ADA LEONORA HARRIS



The Music by

WILFRID SANDERSON.

PRICE 60 CENTS (NET)

BOOSEY & C<sup>o</sup>.

NEW YORK - TORONTO - LONDON, (ENG.)  
9 EAST 17<sup>th</sup> ST. RYRIE BLDG., YONGE ST. 295 REGENT ST., W.

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Vp. 012119  
1917  
LITTLE

# THE LITTLE BROWN OWL.

1

A little brown owl once lived in a tree,  
 Afar in the forest that grew.  
 A bachelor fowl and lonely was he,  
 For neighbours were scattered and few.  
 And, so, he determined to change his estate—  
 Said he, "I'll look out for a suitable mate;  
 For as long as you're single 'tis never too late  
 To woo-oo! To woo-oo! To woo-oo!"

2

He hooted in vain, till his voice nearly broke,  
 The whole of a summer night through,  
 "I'm wanting a mate in my snug, hollow oak!"  
 And the brown owl felt awfully blue.  
 "A bachelor bird I must still be, I fear;  
 For nobody loves me, 'tis woefully clear!"  
 Just then came a voice, as the dawning drew near—  
 "I do-oo! I do-oo! I do-oo!"

3

Now the little brown owl has a neat little mate  
 Of the same sober, sensible hue,  
 A happier fowl, with pleasure I state,  
 Is not to be found— for 'tis true,  
 Although you may fancy a bachelor den  
 A snug enough dwelling, nine times out of ten  
 You'll find it a thousand times comfier when  
 You're two-oo! You're two-oo You're two-oo!

Words by  
 ADA LEONORA HARRIS.

Music by  
 WILFRID SANDERSON.

**Allegretto**

VOICE. *mf*

PIANO. *mf* *cresc.* *dim.*

lit-tle brown owl once lived in a tree, A - far in the for-est that grew. A

*p leggiero*

*rit.*

bach-e-lor fowl and lone-ly was he, For neigh-bours were scattered and few. And

*rit.*

so, he de-ter-mined to change his es-tate- Said he, "I'll look out for a

*poco rit.* *f* *rall.* *p*

suit-a-ble mate; For as long as you're sin-gle 'tis nev-er to late To woo-oo! To

*poco rit.* *f* *rall.* *p*

*a tempo*

woo-oo! To woo-oo!"

*mf* *cresc.* *dim.*

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*mf*

He hoot - ed in vain, till his voice near - ly broke, The whole of a summer night

*mp*

through, "I'm want - ing a mate for my snug hol - low oak!" And the

*mp*

*mp*

*molto rit.*

*mf a tempo*

brown owl felt aw - ful - ly blue. "A bach - e - lor fowl I must

*molto rit.*

*mf*

still be, I fear; For no - bod - y loves me, 'tis woe - ful - ly clear!" Just

*rall.*

*rall.*

*rit.* then came a voice as the dawning drew near—*p* “I do-ool I do-ool I

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a *rit.* (ritardando) marking and a *p* (piano) dynamic. The lyrics are "then came a voice as the dawning drew near—" followed by "I do-ool I do-ool I". The piano accompaniment consists of chords and single notes, with a *rit.* marking in the bass line and a *p* marking in the treble line.

do - ool!" *a tempo*

The second system continues the vocal line with "do - ool!". The tempo marking changes to *a tempo*. The piano accompaniment includes a *mf* (mezzo-forte) dynamic and a *cresc.* (crescendo) marking. The vocal line has a fermata over the final note.

*mf* *Slower* Now the brown lit-tle owl has a neat lit-tle mate Of the *ten.*

The third system begins with a *mf* dynamic and a *Slower* tempo marking. The vocal line starts with "Now the brown lit-tle owl has a neat lit-tle mate Of the". The piano accompaniment features a *dim.* (diminuendo) marking in the bass line and a *ten.* (tenuto) marking in the bass line. There are checkmarks above the vocal line.

same so - ber, sen - si - ble hue, A hap - pi - er fowl, with

The fourth system continues the vocal line with "same so - ber, sen - si - ble hue, A hap - pi - er fowl, with". The piano accompaniment continues with chords and single notes.

*ten.*  
pleas - ure I state, Is not to be found - for 'tis true, Al -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a tenor clef and contains the lyrics 'pleas - ure I state, Is not to be found - for 'tis true, Al -'. The piano accompaniment consists of chords and single notes, with a 'ten.' marking above the first measure.

- though you may fan - cy a bach - e - lor den A snug e - nough dwell - ing, nine

*ten. cresc. rit. v*

*ten. ten. cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics '- though you may fan - cy a bach - e - lor den A snug e - nough dwell - ing, nine'. The piano accompaniment features a 'cresc.' marking in the second measure and a 'rit.' marking in the third measure. The system concludes with a fermata over the final note.

*f molto rall.*

times out of ten You'll find it a thou - sand times com - fi - er when You're

*f molto rall.*

The third system begins with the vocal line and piano accompaniment. The vocal line contains the lyrics 'times out of ten You'll find it a thou - sand times com - fi - er when You're'. The piano accompaniment is marked with a forte dynamic and a 'molto rall.' instruction. The system ends with a fermata over the final note.

two - oo! You're two - oo! You're two - oo!

The fourth system features a vocal line and piano accompaniment. The vocal line has the lyrics 'two - oo! You're two - oo! You're two - oo!'. The piano accompaniment consists of sustained chords and single notes. The system concludes with a fermata over the final note.

# OTHER RECENT SUCCESSFUL SONGS BY WILFRID SANDERSON

No. 1 in G      No. 2 in A

## I SHALL MEET YOU

(THE HOME-COMING)  
Sung by Mr. John M. Cormack

Words by E. M. CHESHAM  
Music by WILFRID SANDERSON

*Andante mp*      *cresc.*      *poco rit.*      *mf a tempo*

I shall meet you in the morning, When at last shall rise the sun; And the wait-ing and the long-ing And the weary-ing are done. Though the way be cold and drear-y, And the jour-ney-ing be long, When I meet you in the morn-ing 'Twill be sum-mer-time and song.

*cresc.*      *poco rit.*      *mf a tempo*

*molto rit.*      *tempo*

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No. 1 in D      No. 2 in Eb

## DON'T HURRY!

No. 3 in F

Words by ADA LEONORA HARRIS.  
Music by WILFRID SANDERSON.

*Allegretto grazioso.*      *mf ten. Più lento, marcato.*

Don't hurry, little maiden, with your growing, The youth you squander now you may re-gret; Don't bind your tresses up but leave them flowing; You're but a blossom on Life's tree as yet. To be young don't be afraid; Pluck the roses ere they fade; 'Tis your may-time and your play-time, So don't

*cresc. e rall.*      *ten.*      *rit.*      *ten.*      *p*

*colla voce*

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No. 1 in E      No. 2 in F

## THE VALLEY OF LAUGHTER

No. 3 in G

Words by FRED G. BOWLES.  
Music by WILFRID SANDERSON.

*mf Gaily.*      *ten.*      *rit.*

Ah! ah! my laugh-ing val-ley, Winds blow as sweet to-day, Here let us meet, here let us greet. One with the winds at play.

*ten.*      *lightly.*

Skies are blue and rich the clo-ver, Laugh-ter rings the wide world o-ver; Come a-way! Come to-day! Come and keep love's hol-i-

*cresc.*      *mf*      *ten.*

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# OTHER RECENT SUCCESSFUL SONG BY EMINENT COMPOSERS

No. 1 in E♭  
No. 2 in F  
No. 3 in A♭

## IF I CALLED YOU BACK SOMEDAY

Words by EDWARD LOCKTON. Music by FRANCIS DOR

*Moderato espressivo*

Should I your heart be guard - - ing As in the mag - ic past, No more to sev - er,  
mine, mine for ev - er, Would you come back at last? O love, would you come back at last, Come

*resoluto* *cresc.* *ten. dolce* *rall.*

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No. 1 in C No. 2 in D

## AUDACITY

Words by CHARLOTTE WASHBOURNE. Music by VERNON EVILLE

*Allegretto.* *Breit.*

Ah! And there beneath the

*con passione.* *accel.* *Presto.*

mistle - toe I dared to say I love you so, I love you so, I love you so, I love you so my own dear sis - ter.

*accel.* *Presto. ff.*

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No. 1 in G No. 2 in A♭ No. 3 in B♭

## A CHINA TRAGEDY

Words by R. S. HICHENS. Music by CLAYTON THOMA

*Allegro moderato*

One day, whilst be - ing dust - ed, In his joy he trembled so - To feel her lit - tle - fingers, That, a - last she let him go. In  
vain she tried to grab him back, Fate willed it they should part; - He fell against the fen - der edge And broke his lit - tle heart. - She

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