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1916

Croon - Time

Chas. L Johnson
Composer

J. R Shannon
Lyricist

Dulin
Illustrator

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CROON TIME

SONG

By
Charles L. Johnson
Composer of) SHADOW-TIME

This is a
WOOL WORKS
5-10c Store
10c per egg



5

E.J.A. FORSTER MUSIC PUBLISHER 529 S. WABASH AV. CHICAGO, ILL.

Vp. 000870
1916
Cro

DuLW.

WORLD'S GREATEST RAG

CALICO RAG

First system of musical notation, featuring a treble and bass clef. The tempo/mood is marked *mf staccato*. The music consists of four measures, with the first three measures showing a rhythmic pattern of eighth notes and the fourth measure showing a more complex chordal structure.

Second system of musical notation, continuing the piece with four measures of music in the same style as the first system.

Third system of musical notation, marked with a forte (*f*) dynamic. It begins with a fermata over the first measure, followed by four measures of music.

Fourth system of musical notation, also marked with a forte (*f*) dynamic. It consists of four measures of music, ending with a double bar line and a circled '00' below it.

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F.J.A.FORSTER 529 SOUTH WABASH AVE **CHICAGO, ILL.**

CROON - TIME

8

Lyric by
J. R. SHANNON

By the writers of
"SHADOW-TIME"

Music by
CHAS. L. JOHNSON

Slow with Expression

mp *rit.*

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with a half note chord and followed by quarter notes. The left hand plays a steady bass line with quarter notes. The piece ends with a *rit.* (ritardando) marking.

Two - light shades are creep - ing from out each rock and
Soon the gol - den moon - beams will kiss the si - lent

The piano accompaniment for the first line of lyrics features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piece concludes with a *rit.* marking.

rill; The gol - den sun has gone to rest way be - yond the hill;
sea; The Sand - man soon will weave his sweet spell o'er you and me;

The piano accompaniment for the second line of lyrics continues the melody and bass line from the first line. It includes a *f* (forte) dynamic marking and ends with a *rit.* marking.

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1

Ti - ny stars are gleam - ing like dia - monds from the sky, While
Close your tir - ed eyes, rest your head on Moth - er's breast, For

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes dynamic markings of *mf* and *f*, and a *rit.* marking. The lyrics are: "Ti - ny stars are gleam - ing like dia - monds from the sky, While Close your tir - ed eyes, rest your head on Moth - er's breast, For".

night - birds are sing - ing their sweet lull - a - by, So
na - ture is sleep - ing, the whole world's at rest, So

The second system continues the vocal line and piano accompaniment. The piano part includes a *rit.* marking. The lyrics are: "night - birds are sing - ing their sweet lull - a - by, So na - ture is sleep - ing, the whole world's at rest, So".

REFRAIN

Jour - ney off to slum - ber - land while the shadows fall - Moon - time is near;

The third system is the beginning of the refrain, marked with a double bar line and repeat dots. The piano part includes dynamic markings of *f* and *mf*. The lyrics are: "Jour - ney off to slum - ber - land while the shadows fall - Moon - time is near;".

Croon - time is here; Ride up - on the moon - beams un - til the birdlings call, When

The fourth system continues the refrain. The piano part includes a *f* dynamic marking. The lyrics are: "Croon - time is here; Ride up - on the moon - beams un - til the birdlings call, When".

day break brings skies bright and clear. _____

FINALE *Languidly*

Hum _____ Hum _____ Slum - ber - time's

p sostenuto

near; Sweet dreams, my dear, Hum _____

Hum _____ Fai - ries will guard you for Croon time is here.

rit. *pp*

ALABAMA SLIDE

(FOX-TROT)

CHAS. L. JOHNSON

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a piano (*f*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic. The third system features a piano (*f*) dynamic. The fourth system begins with a fortissimo (*ff*) dynamic. The fifth system returns to a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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SS

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