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Toddle Along, Toward The Land of Better Days

Richard A. Whiting
Composer

Raymond B. Egan
Lyricist

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OPERATIC EDITION

TODDLE ALONG TOWARD THE LAND OF BETTER DAYS

SONG

LYRIC BY
RAYMOND B. EGAN

MUSIC BY
RICHARD A. WHITING



STAMMER

Vp. 011673
1921
Tod



21

Jerome H. Remick & Co.
NEW YORK — DETROIT

TODDLE ALONG TOWARD THE LAND OF BETTER DAYS SONG

Lyric by
RAYMOND B. EGAN

Music by
RICHARD A. WHITING

Moderato

VOICE

PIANO

f L.H. R.H. L.H. *f* *p* (*mp*)

Were I a
Let's all for-

for-tune tell-er mys-tic spell-er of the days to be _____ And could I
-get the pres-ent in the pleas-ant dream of days to be _____ And let's for-

mp

read by star or palm — The fu-ture's ris-ing storm or calm — And if it
-get this gray day's storm — In thoughts of bet-ter days un-born — Just put your

mp

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then be - fell me one said tell me what fate's wait - ing me — Al - tho' I
best foot for - ward say one more word of good cheer each day — The dark - est

saw a fu - ture gray — I'd smile and hope - ful - ly I'd say —
cloud e'er gazed up - on — Is that which ush - ers in the dawn —

CHORUS

Tod - dle a - long to - ward the land of bet - ter days —

Tod - dle a - long and find your own red let - ter days — If

sun-shine don't find you that's one sign You should go look for the

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and contains the lyrics 'sun-shine don't find you that's one sign You should go look for the'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. There are dynamic markings like 'v' (accents) and 'f' (forte) in the piano part.

sun-shine Don't bor-row sor-row from to-mor-row

The second system continues the musical piece. The vocal line has the lyrics 'sun-shine Don't bor-row sor-row from to-mor-row'. The piano accompaniment features more complex chordal textures in the right hand and a steady bass line in the left hand. Dynamic markings include 'fz' (forzando) and 'dim.' (diminuendo).

Live love and laugh while you may Don't paint life's pic-ture in the

The third system of music has the lyrics 'Live love and laugh while you may Don't paint life's pic-ture in the'. The piano accompaniment shows a 'fz dim.' marking, indicating a strong dynamic followed by a gradual decrease in volume. The right hand has a more active melodic line.

hues of blues and grays Each lit-tle cloud at heart is

The final system on the page contains the lyrics 'hues of blues and grays Each lit-tle cloud at heart is'. The piano accompaniment features a rhythmic pattern in the right hand and a simple bass line in the left hand. There are various dynamic and articulation markings throughout.

on - ly drift - ing haze _____ So

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'on', followed by quarter notes 'ly', 'drift', and 'ing', then a half note 'haze' with a long horizontal line underneath it. The piano accompaniment consists of chords and moving lines in both hands, with some slurs and dynamic markings.

don't stop to count up your cares For that on - ly brings you gray

The second system continues the piece. The vocal line has eighth notes for 'don't stop to count up your' and quarter notes for 'cares'. It then has a half note 'For', followed by eighth notes for 'that on - ly brings you' and a half note 'gray'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

hairs _____ Tod - dle a - long to - ward the land of bet - ter

The third system shows the vocal line with a half note 'hairs' followed by a long horizontal line. The piano accompaniment has a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

days _____ days _____ D.S.

The fourth system contains two first endings. The first ending is marked '1.' and the second '2.'. Both vocal lines end with a half note 'days' followed by a long horizontal line. The piano accompaniment also has two endings, with the second ending marked 'D.S.' (Da Capo). The piano part includes various chordal figures and slurs.

Why, Dear?

Lyric and Music by
HENRY R. COHEN
Writer of "CANADIAN CAPERS"

CHORUS

Why, dear am I lone - ly For you and you

on - ly Why, dear am I yearn -

- ing Each hour for your re - turn - ing, Why

keep my heart ach - - ing When you know it's

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