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1917

# If You Were Here

E. Ray Goetz  
*Composer*

Willie White  
*Composer*

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# ❖ IF YOU WEPE HERE ❖

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Vp. 15697

1917  
If

# If You Were Here

Lyric by  
E. RAY GOETZ

Music by  
WILLIE WHITE  
& E. RAY GOETZ

Moderately e grazioso

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of a piano accompaniment and a vocal line. The piano part begins with a *mf* dynamic and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The vocal line enters in the second measure with the lyrics: "In - to your eyes, my bon - nie boy, I gaze thro' a haze of tears, — And there, tho' per-haps 'tis seem - ing, A smile in re - turn ap - pears. — A com - fort, yes, to guard and bless, And still here in my heart, — A". The piano accompaniment continues with a *sfz p* dynamic marking. The score is arranged in four systems, each with a vocal line and a piano accompaniment.



sad-ness o'er-sha-dows all the glad-ness That once you were wont to im-part.

*rit.*

REFRAIN *Tenderly*

If you were here, I would-n't feel so lone-ly; — If you were here How

*p* *f*

dif-frent things would be. — As on your pho-to-graph I gaze — With-in a

world of Yes-ter-days — I see you smil-ing through a haze of mem-ries on —

ly. My bon-ny boy, This wil-der-ness you'd change to ——— A world of

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

joy, And there at last, my dear, ——— I'd seek the shel-ter of your arms —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns, showing some chromatic movement in the right hand.

— and mur-mur, "Take me!" ——— If you were on - ly here!

The third system includes a first ending bracket over the final two measures of the vocal line. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a more complex texture with many chords and moving lines in both hands.

If you were here! ———

The fourth system includes a second ending bracket over the final two measures of the vocal line. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes dynamic markings: *mf a tempo*, *rit.*, and *sf*.

A Song, - Full of Sunshine and Love

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Lyric by  
EDNA STANTON WHALEY

Music by  
F. H. BISHOP

Moderately slow

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part includes a cello or violin obbligato line. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system starts with a piano (pp) dynamic. The second system includes a piano (p) dynamic and a 'poco cresc.' marking. The third system is marked 'Tenderly'. The fourth system is marked 'and with much expression' and 'colla voce'. The lyrics are: 'When the sky in the East flames crim-son and gold In the light of the morn-ing sun, — When in clear lilt-ing voice sweet song birds re-joyce, Bid-ding wel-come to day just be-gun: — Then I pass on my way to the la-bor of day, And your smile as we part thrills me through, — For it short-ens the day till the light fades a-way, And eve-ning brings rest and you, — And'.

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### MY ROSARY FOR YOU

Lyric by  
AMY ASHMORE CLARK

Music by  
ERNEST R. BALL

In Barcarole tempo *With expression*

A ros - a - ry I wrought for you, Each pearl a *mem - o - ry* Of

hap - pi - ness my heart once knew, Of love you had for me. Each

ros - a - ry must have its cross To bear us - to the end, And

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Quartets for Male, Female and Mixed Voices.

### THERE'S A LONG, LONG TRAIL

Lyric by  
STODDARD KING

Music by  
ZO. ELLIOTT

*Evenly with much expression*

There's a long, long trail a - wind - ing In to the land my

dreams, Where the night - in - gales are sing - ing And a white moon

beams. There's a long, long night of wait - ing Un - til my

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SOLO, FIVE KEYS—F, (C to C), G, A $\flat$ , B $\flat$ , C. DUET, TWO KEYS—F, C.  
Quartets for Male, Female and Mixed Voices.

### EVENING BRINGS REST AND YOU

Lyric by  
EDNA STANTON WHALEY

Music by  
F. H. BISHOP

*Moderately slow*

When the sky in the East flames crim - son and gold In the light of the moon - lit sea, When in

clear lit - tle voices sweet song birds re - joice, Bid - ding wel - come to day just be - gin. Then I

pass in my way to the la - bor of day, And your smile, as we part thrills me through. For it

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SOLO, FOUR KEYS—E $\flat$ , (B $\flat$  to D) F, G, B $\flat$ . DUET, TWO KEYS, F, B $\flat$   
Quartets for Male, Female and Mixed Voices.

### Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

*Smoothly with much expression*

\*Too - ra - loo - ra - loo - ral, Too - ra - loo - ra - li,

Too - ra - loo - ra - loo - ral, Hush now, don't you cry!

Too - ra - loo - ra - loo - ral, Too - ra - loo - ra -

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