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Blue Rose : Waltz Song

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Composer

J. R Shannon
Lyricist

Brunner
Illustrator

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BLUE ROSE

SONG



LYRIC BY
J.R. SHANNON

MUSIC BY
FREDERIC KNIGHT LOGAN



PRICE
60¢

FORSTER MUSIC PUBLISHER INC. CHICAGO

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1917
BLUF

THE SONG THAT WILL ULTIMATELY BE SUNG AND WHISTLED AROUND THE WORLD
AT SEVEN, SEVENTEEN AND SEVENTY

(DADDY LOVED THE SAME SWEET GIRL)

By ABE OLMAN, Writer of "Dancing Down in Dixieland," "Come Along to Caroline," "Come Back to Wai-ki ki," etc.

AT SEVEN, SEVENTEEN AND SEVENTY

RAYMOND EGAN

Daddy Loved the Same Sweet Girl

ABE OLMAN

Moderato

For at sev - en, sev - e - teen and sev - en - ty — Dad - dy loved the
 same sweet girl, — At sev - en she was — the lit - tle girl - ie next door,
 — The girl - ie he'd rob — the ap - ple or - chard for, — And at sev - n - e - teen
 — she was a wonderful dream How she set his heart a - whirl —

Respectfully dedicated to Miss Irma I. Molkup
Founded on the melodies of the famous Blue Rose Waltz

"BLUE ROSE"

Lyric by
J. R. SHANNON

WALTZ SONG

Music by
FREDERIC KNIGHT LOGAN

Slowly and dreamily

mf

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with chords and arpeggiated figures. The second system continues the accompaniment with similar textures. There are asterisks under the bass line of the second system.

Mod^{to} sostenuto

A blue-bird, one day, in a gar - den fair, Fell in
The breez-es of spring whisper'd sweet and low When the

rit. pp L.H. *pp* *tremolo*


Vocal line and piano accompaniment. The piano part includes a tremolo effect in the right hand and a *pp* marking in the left hand. There are asterisks under the bass line.

love with a pret-ty wild rose. — When the cold winds blew and the
chill of the win-ter had gone, — With the air per-fumed where the

tremolo

Vocal line and piano accompaniment. The piano part includes a tremolo effect in the right hand. There are asterisks under the bass line.

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pet - als flew_ At least so the sto - ry goes. The
 flow - ers bloomed, Yet blue - bird was all a - lone. The

tremolo

bird sought its love, but the ill winds said That a wild rose could
 soft breez - es whis - pered: "Go find your love, Just a wild rose so

p

tremolo

nev - er be true, So go seek in the land of
 ten - der and true That you left 'way up north ma - ny

tremolo

flow - ers rare Un - til you find a sweet rose of Blue. Then the
 months a - go, For we know she'll be wait - ing for you." But the

tremolo

4

blue - bird took flight to the South - - land, Chi - ly and
heart of the rose had been bro - - ken, He found it all

tremolo *p*

heart wear - y, too, _____ Seek - ing a love in this big, wide
with - ered and dead, _____ For the false winds had said that her love had

tremolo *tremolo*

world, And it chirped this re - frain as it flew: _____
flown, And had sung this re - frain as he fled:

REFRAIN

Blue rose, - I am sigh - ing for a love - mate In this

f *marcato*

big land of flow-ers, The North-winds- bid me find you where there

mf rit. *a tempo fz*

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

are no snows. Blue rose, - I am pin - ing

tremolo *p* *f*

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

for your fra-grance In the land of the song-bird and I'll claim you-

mf rit. *a tempo fz*

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

When I find you for mine own, Blue Rose.

tremolo *pp*

Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

Songs by Jayne Sterling

When the Gray of the Sky

JAYNE STERLING

Moderato

When the gray of the sky meets the gray of the sea, And the shadows of twilight fall; When the
cares of the day, like a dream, fade a-way Mid the sweet splendor of it all. How dear is the hour

p *mf* *mf*

This musical score is for the song 'When the Gray of the Sky'. It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'When the gray of the sky meets the gray of the sea, And the shadows of twilight fall; When the cares of the day, like a dream, fade a-way Mid the sweet splendor of it all. How dear is the hour'. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

When Day Is Done

JAYNE STERLING

Allegretto

I love you best when night - fall Re-reflects the set - ting sun; Each
gold - en ray a dream of you, When the day is done.

mf *dim.* *dim.*

This musical score is for the song 'When Day Is Done'. It features a vocal line and a piano accompaniment. The tempo is marked 'Allegretto'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'I love you best when night - fall Re-reflects the set - ting sun; Each gold - en ray a dream of you, When the day is done.'. The score includes dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo).

Slumbertime

A Lullaby

JAYNE STERLING

Andante

Soon will come de mo'-nin' light, Ol' moon gone an' de sun shine bright, Play-time then, but
sleep to-night, Time fo' pick-a-nin-ny to be sleep-in' - By - lo, By - lo, Bye - lo - by.

p *Largo* *pp* *ppp*

This musical score is for the lullaby 'Slumbertime'. It features a vocal line and a piano accompaniment. The tempo is marked 'Andante'. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'Soon will come de mo'-nin' light, Ol' moon gone an' de sun shine bright, Play-time then, but sleep to-night, Time fo' pick-a-nin-ny to be sleep-in' - By - lo, By - lo, Bye - lo - by.'. The score includes dynamic markings such as *p* (piano), *Largo*, *pp* (pianissimo), and *ppp* (pianississimo).

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Hin - du - stan, _____ where we stopped to rest our

tired car-a - van, _____ Hin - du - stan, _____

_____ where the paint-ed peacock proudly spread his fan, _____

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