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1915

Sweetheart Time

Milbury H Ryder
Composer

Harold A Robe
Lyricist

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DUO EDITION SONG & DANCE ARRANGEMENTS

SWEETHEART TIME

WORDS BY
HAROLD ROBE
WRITER OF "TENNESSEE, I HEAR YOU CALLING ME"

MUSIC BY
MILBURY H. RYDER



Vp. 011361
1915
SWEETHEART

PUBLISHED BY
A. J. STASNY MUSIC CO.
NEW YORK & CLEVELAND

DUO EDITION
SONG AND ONE-STEP
ARRANGEMENTS
Sweetheart Time

2

Words by
HAROLD A. ROBE
Writer of "Tennessee, I Hear You Calling Me"

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Moderato

The musical score is arranged in four systems. Each system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first system of piano accompaniment begins with a dynamic marking of *mf*. The second system begins with a dynamic marking of *p*. The lyrics are written below the vocal line, with hyphens indicating syllables that span across multiple notes.



Night time in June, Right time to spoon, Man in the moon look - ing
Now just we two, Swear to be true, Man in the moon dear, is
down from a - bove, Breez - es are light, Stars shin - ing bright,
laugh - ing a - loud, Old Mis - ter moon, Please let us spoon,
Fire - flies are flash - ing their wire - less a - bove
Can't you find bus' - ness be - hind some dark cloud

Ros - es in bloom, — Spread - ing per - fume —
 Winds soft - ly sigh, — While night - birds cry —

Blue - bells are ring - ing their wed - ding ring chime, —
 Na - ture is drow - sy and ev' - ry - thing fine, —

Crick - ets and whip - poor - wills Call - ing their trills, — They
 Now, dear, it's not — a - miss To steal a kiss, — They

all know it's sweet - - heart time: _____
 all do in sweet - - heart time: _____

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CHORUS

It's sweet - - heart time, _____ Just good old

p-f

sweet - - heart time, _____ So, hon - ey,

un - der the pale _____ moon-beams, We'll plan love's sweet - est dreams,

Hug, squeeze, cu - pid de - crees, _____ In

sweet - - heart time, _____ I'll have you

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line has a long note on 'time,' followed by a melodic phrase for 'I'll have you'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

all for mine, _____ We'll find a

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'mine,' followed by 'We'll find a'. The piano accompaniment maintains the rhythmic pattern from the first system.

dear lit - tle coz - - y nest, In that bright ros - - y best,

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'nest,' followed by 'In that bright ros - - y best,'. The piano accompaniment features a more complex rhythmic pattern with some triplets in the right hand.

sweet - - heart time. _____ In _____

The fourth system concludes the piece with a first and second ending. The vocal line has a long note on 'time.' followed by 'In'. The piano accompaniment features a final flourish in the right hand. The first ending leads back to the beginning of the piece, and the second ending leads to a final chord.

Sweetheart Time

One Step

The musical score for "Sweetheart Time" is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piece is in a simple, rhythmic style characteristic of early 20th-century popular music. The first system shows the beginning of the piece with a treble staff featuring chords and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The third system introduces some more complex chordal textures in the treble. The fourth system features a more active bass line with eighth notes. The fifth system concludes the piece with a final cadence in the bass staff.

First system of musical notation for piano. The right hand features a complex chordal texture with many accidentals, while the left hand plays a simple eighth-note bass line.

Second system of musical notation. The right hand has a melodic line with some slurs, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *p-f* is present.

Third system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line with some accents. A fermata is placed over the final chord of the system.

Fourth system of musical notation. The right hand has a melodic line with a slur, and the left hand has a bass line with some accents. A fermata is placed over the final chord of the system.

Fifth system of musical notation. The right hand has a melodic line with a slur, and the left hand has a bass line with some accents. A fermata is placed over the final chord of the system.

Sixth system of musical notation, ending with a double bar line. It includes first and second endings. The right hand has a melodic line with a slur, and the left hand has a bass line with some accents. A fermata is placed over the final chord of the system.

THE MOST BEAUTIFUL REVERIE IN YEARS
"ROSE DREAMS"
REVERIE WITH CHIMES

Andante
(Abide With Me)
2 Octaves higher

A. J. STASNY

Chime effect

The first section of the score is for the tempo 'Andante' and is marked '(Abide With Me) 2 Octaves higher'. It consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a 'Chime effect' indicated by a dotted line above the upper staff. The piece concludes with a fermata over the final chord.

Moderato

p

The second section is marked 'Moderato'. It consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music begins with a piano (*p*) dynamic. The piece concludes with a fermata over the final chord.

Lento
1 Octave higher

(Clock strikes one)

The third section is marked 'Lento' and is '1 Octave higher'. It consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music concludes with a fermata over the final chord, which is annotated with '(Clock strikes one)'.

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CLEVELAND

NEW YORK

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