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1906

# Dreams Of Mother And Home

Elizabeth E Pollard

*Composer*

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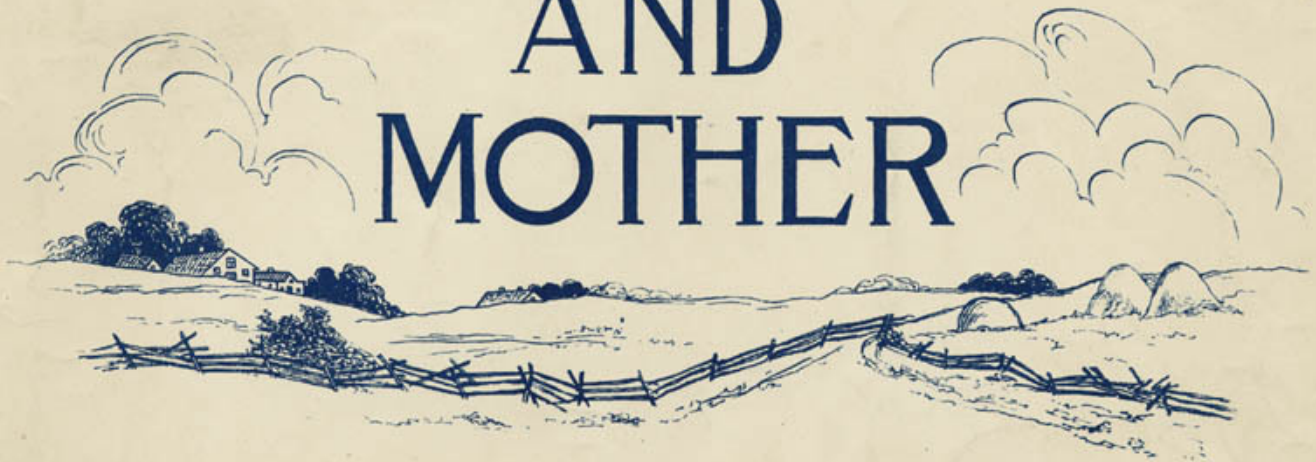
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TO MY MOTHER

# DREAMS OF HOME AND MOTHER



SONG

*Words and Music*  
*by*

ELIZABETH E. POLLARD

⑤

PUBLISHED BY  
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1906

DRE

## DREAMS OF MOTHER AND HOME

Words and Music by  
ELIZABETH E. POLLARD.

Andante con espressione

Piano *mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

1. In dreams my dar - ling moth - er's face is near me, Her  
 2. I nev - er can for - get the day we part - ed, And I  
 3. 'Tis years since I left my home so hap - py, But at

The first system of the vocal part features three verses of lyrics. The vocal line is written on a single staff, and the piano accompaniment is on two staves. The music is in a 3/4 time signature with a key signature of one flat.

voice is ev - er lin - g'ring in my ear; How I  
 nev - er shall for - get the look of pain; For I  
 last I must in haste re - turn a - gain; For a

The second system continues the vocal melody and piano accompaniment. The lyrics describe the speaker's longing for their mother and the pain of separation.

oft - en wish that she was here to cheer me, How I  
 know that she was near - ly bro - ken heart - ed, But I  
 mes - sage from my sis - ter has so grieved me, It has

The third system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a simple ending.

wish that moth - er al - ways could be near, For there's  
prom - ised her I would re - turn a - gain, Oh! I  
caused my heart to ache with bit - ter pain, For the

no one like a moth - er when one's lone - ly, She  
nev - er can for - get when last she kissed me, That  
mes - sage read "For you dear moth - er's call - ing; Come

knows just how to soothe an ach - ing heart, Had I  
kiss is ev - er quiv - 'ring on my lip, I can  
now for we all fear that she may die? I have

*rit.* *a tempo*

known the ills that would be - fall me, From that  
feel those lov - ing arms a - round me, As we  
sent dear moth - er word I'm com - ing, May God

*rit.*

hap - py home, and her, I would not part .....  
 heard the whis - tles blow - ing on the ship. ....  
 spare her life un - til she sees her boy. ....

*rit.* *p*

*a tempo*

How oft I've dreamed of moth-er and of home, That hap - py home far o'er the

*a tempo*

*rit.* *a tempo*

sea; And how oft-en I have won-dered when a - lone,..... If she doth

*rit.* *a tempo*

*rit.*

ev - - er dream or think of me.

*rit.* *p*

# The Rosary of Tears

Words by KATHERIN WARD

Music by FRED.A. GRANT

*Andante sostenuto*

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G3, followed by quarter notes A3, B-flat3, and C4. The bass line consists of a steady quarter-note accompaniment: G2, B-flat2, G2, B-flat2. Dynamics include *mf* and *p*.

*con espressione*

1. Un - an - - swered, God of my soul! I  
3. To - day .....each hour ..... I count, In

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The vocal melody is: G3 (quarter), A3 (quarter), B-flat3 (quarter), C4 (quarter), D4 (half). The piano accompaniment features a steady quarter-note bass line and chords in the right hand. Dynamics include *pp* and *p*.

*cantabile*

hold each bead and tell my loss, ..... O - ver and o - ver I  
faith as jew els on a chain, They're dear ..... to me, ..... so

The second system of the vocal and piano accompaniment. The vocal line continues with: G3 (quarter), A3 (quarter), B-flat3 (quarter), C4 (quarter), D4 (half), E4 (half). The piano accompaniment features a steady quarter-note bass line and chords in the right hand. Dynamics include *mf* and *p*.

*con moto*

count the wounds and press the heav - y cross. In  
dear to me, with joy and sor - rowed pain. Like

The third system of the vocal and piano accompaniment. The vocal line continues with: G3 (quarter), A3 (quarter), B-flat3 (quarter), C4 (quarter), D4 (half), E4 (half). The piano accompaniment features a steady quarter-note bass line and chords in the right hand. Dynamics include *pp* and *p*.

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