

1907

Tommy, lad!: song

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Nº 1 IN C



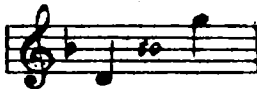
Nº 2 IN D



Nº 3 IN E^b



Nº 4 IN F



TOMMY, LAD!

SONG

THE WORDS BY

EDWARD TESCHEMACHER

The Music by

E. J. MARGETSON.

PRICE 50 CENTS NET



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TOMMY, LAD!



TOMMY, lad! Tommy, lad!
Though you're scarce a wee year old,
Yet you're long and you're strong,
And your head's 'a mass of gold;
And you've got a mighty will of your own,
You've got a kind of way,
That will carry you along, I know
When you face the world one day,
Tommy, lad!

Tommy, lad! Tommy, lad!
You're a funny little chap,
But you'll talk, and you'll walk,
Soon you'll scorn your father's lap;
You'll want a horse, you'll want a ship,
You'll be longing to depart,
But you'll have to wait a long while yet,
* Before I let you start,
Tommy, lad!

Tommy, lad! Tommy, lad!
Oh! a man you soon will be,
And you'll fight for the right,
† Be a better man than me;
For life's a dreary, weary way,
And it's up the hill and down,
But I wish you luck, I wish you joy,
I wish you many a crown,
Tommy, lad!

ED. TESCHEMACHER.

When this song is sung by a lady the following lines may be substituted for those indicated above:—

* Before he'll let you start.

† Be as good a man as he.

TOMMY, LAD!

Words by
ED. TESCHEMACHER.

Music by
E. J. MARGETSON.

Allegro maestoso.

VOICE.

PIANO.

Tom - my, lad! Tom - my, lad! Tho' you're scarce a wee year old, Yet you're

mf colla voce sempre.

long and you're strong, And your head's a mass of gold; And you've

got a migh - ty will of your own, You've got a kind of way, That will

car - ry you a - long, I know, When you face the world one day, Tom - my,

lad! Tom - my, lad! Tom - my, lad!

ten.

a tempo.

2^{do}. *

poco rit.

con tenerezza. ten.

lad! Tom-my, lad! Tom-my, lad!

a tempo. f

*Red. **

poco rall.

Tom-my, lad! Tom-my, lad! Oh! a man you soon will be, And you'll

rall.

*Red. * Red. * Red. * Red. **

a tempo. rall.

fight for the right, Be a bet-ter man than me; For
(Be as good a man as he;)

f dim.

*Red. **

meno mosso. con molto sentimento.

a tempo.

life's a drea - ry, wea - ry way, And it's up the hill and down, But I

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment starts with a piano (*p*) dynamic and a half note G2. A *rall.* (rallentando) marking is placed above the piano accompaniment in the second measure. The system concludes with a fermata over a half note G4 in the vocal line and a half note G2 in the piano accompaniment. There are asterisks and the word "Led." (likely "Led.") below the piano accompaniment in the second and third measures.

a tempo.

ten.

wish you luck, I wish you joy, I wish you ma - ny a crown, Tom - my,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. A *ten.* (tenuto) marking is placed above the vocal line in the second measure. The system ends with a fermata over a half note G4 in the vocal line and a half note G2 in the piano accompaniment. There are asterisks and the word "Led." below the piano accompaniment in the second and third measures.

rall.

f a tempo.

lad! Tom - my, lad! Tom - my, lad!

The third system features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment starts with a *colla voce.* (colla voce) marking and a *f* (forte) dynamic. A *rall.* (rallentando) marking is placed above the piano accompaniment in the first measure. The system concludes with a fermata over a half note G4 in the vocal line and a half note G2 in the piano accompaniment. There are asterisks and the word "Led." below the piano accompaniment in the second and third measures.