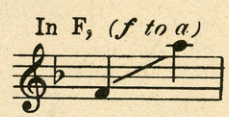
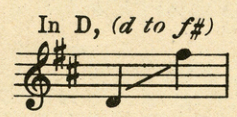
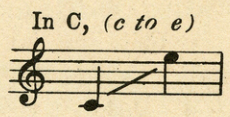
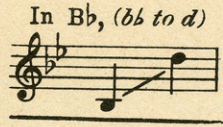


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A-16  
C.2

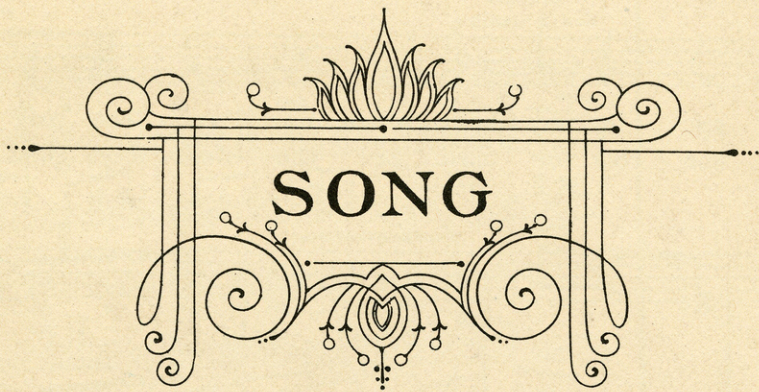
# MOTHER MACHREE



Duet  
Two Keys

In Bb, { Contralto or Baritone (*lead*)  
and  
Soprano or Tenor

In F, { Soprano or Tenor (*lead*)  
and  
Contralto or Baritone



SONG

LYRIC BY

RIDA JOHNSON YOUNG

MUSIC BY

CHAUNCEY OLCOTT AND ERNEST R. BALL

Solo 50¢

Duet 60¢



OPERATIC

M. WITMARK & SONS  
NEW YORK

SM 1637

# Mother Machree.

Lyric by  
RIDA JOHNSON YOUNG.

Music by  
CHAUNCEY OLCOTT  
& ERNEST R. BALL.

*Allegretto, ma espressivo.*

mf mp poco rit.

The piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo markings are *mf*, *mp*, and *poco rit.*

There's a spot in my heart which no col - leen may own, There's a  
Ev - ry sor - row or care in the dear days gone by, Was made

*pa tempo*

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The tempo marking is *pa tempo*.

depth in my soul nev - er sound - ed or known; There's a  
bright by the light of the smile in your eye; Like a

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes some chromatic movement in the bass line.

place in my mem - 'ry, my life, that you fill, No  
can - dle that's set in a win - dow at night Your

*molto rall.*

oth - er can take it, no one ev - er will.  
fond love has cheered me, and guid - ed me right.

*molto rall.*

*Tenderly with much expression*

Sure, I love the dear sil - ver that shines in your hair, And the

*mp espress.*

brow that's all fur - rowed, And wrin - kled with care. I

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "brow that's all fur - rowed, And wrin - kled with care. I". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It consists of block chords and moving lines in both hands, with a fermata over the final chord.

kiss the dear fin - gers, so toil - worn for me, Oh, God

The second system continues the vocal line with the lyrics "kiss the dear fin - gers, so toil - worn for me, Oh, God". The piano accompaniment includes dynamic markings: *mp* (mezzo-piano) at the beginning and *mf dim.* (mezzo-forte, decrescendo) towards the end. A fermata is placed over the final note of the vocal line.

bless you and keep you, Moth - er Ma - chree!

The third system concludes the vocal line with the lyrics "bless you and keep you, Moth - er Ma - chree!". The piano accompaniment features dynamic markings: *p ritard.* (piano, ritardando) and *pp* (pianissimo) at the end. A fermata is placed over the final note of the vocal line. The piano part ends with a *pp* marking and a fermata.

Ad. \*

Of the thousands of new songs that are created from one generation to another, only a few survive,—only a few have that immortal quality that makes them endure. Such music is presented in part on this page. A complete copy is obtainable wherever music is sold.

**DEAR LITTLE BOY OF MINE**

Lyric by **J. Keirn Brennan**      Music by **Ernest R. Ball**

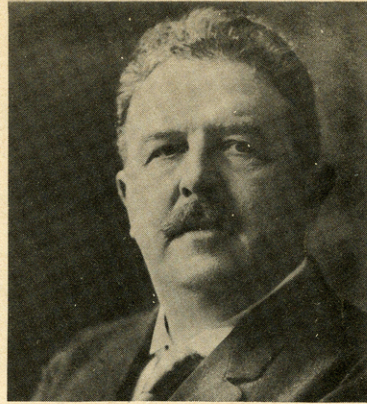
*Tenderly, with much expression*

I'll be here, wait - ing dear, Till at a glad dawn's break - ing I'll hear you say you're home to stay, Dear lit - tle boy of mine. Dear lit - tle boy of mine.

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*Music That Will Live Forever*



# VICTOR HERBERT

## THINE ALONE

from the Operetta "EILEEN"

Moderato espressivo  
*rubato tem.* *a tempo*

So with - in thy ten - der arms en - fold me, For thy loss the world could not a -  
*for.*  
tone! Be - lov'd I swear that I will e'er. be true And for -  
*for.*  
ev - er, thine a - lone! Thine a - lone!

*rit.* *ff a tempo* *rit.* *ff*

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