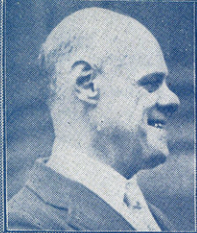


By The Writers of The World Famous Ballad
"SWEET ADELINÉ"



LYRIC BY
RICHARD H. GERARD



MUSIC BY
HARRY ARMSTRONG

SWEET ELAINE



With
Quartette
and Ukulele
Arrangement

JOHN E. HAYES
INCORPORATED
1595 BROADWAY
NEW YORK CITY, N.Y.



S. A. G.

1935
Bard's

SM7866

2
Uke Arr by
MAY SINGHI BREEN

Sweet Elaine

Words by
RICHARD H. GERARD
Author of Sweet Adeline

Tune Ukulele
or Banjulele Banjo
G C E A

Music by
HARRY ARMSTRONG
Composer of Sweet Adeline

Andante espressivo

mf

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a melodic line. The second system features a grand staff with a treble clef staff containing chords and a bass clef staff with a melodic line. The dynamics are marked 'mf'.

In the crim-son af-ter-glow Come my dreams of long a-go Gold-en
Dreams of you are al-ways sweet E-ven tho' we nev-er meet It would

p

The first system shows the vocal line with lyrics and guitar chords above it. The second system shows the piano accompaniment with a grand staff and a dynamic marking of 'p'.

mem-o-ries that bring you back E-laine For you
ease my ach-ing heart if you but knew Sweet E-

The second system shows the vocal line with lyrics and guitar chords above it. The third system shows the piano accompaniment with a grand staff.

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were my guid - ing star And I won - der where you are While my
-laine for you I yearn And I long for your re - turn How I

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment, featuring a treble and bass clef. Chord diagrams are placed above the vocal line.

wea - ry heart cries out for you in vain _____
pray some day you'll make my dreams come true _____

This system contains the second two lines of the musical score. It continues the vocal melody and piano accompaniment from the first system. Chord diagrams are placed above the vocal line.

REFRAIN

E - laine, E - laine, _____ my sweet E - laine _____ When shad-ows

This system contains the Refrain section of the musical score. It features a vocal melody with lyrics and piano accompaniment. Chord diagrams are placed above the vocal line.

fall _____ I hear you call _____ Then once a -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole note chord, followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

gain _____ comes love's re - frain _____ There's a

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes some chromatic movement in the right hand.

voice with - in my heart calls Sweet E - laine. _____

rit

poco rall.

The third system concludes the piece. The vocal line ends with a long note. The piano accompaniment features a *poco rall.* marking and ends with a final chord. The score is enclosed in a double bar line.

SWEET ELAINE

Male Quartet

ARMSTRONG and GERARD

Andante espressivo

I TEN. E-laine, E-laine My sweet E-laine

II TEN. LEAD E-laine, E-laine, My sweet E-laine When shadows

BAR. E-laine, E-laine My sweet E-laine

BASS E-laine, E-laine My sweet E-laine

When shadows fall I hear you call Then once a-gain

fall I hear you call Then once a-gain comes love's re-

When shadows fall I hear you call Then once a-gain

comes love's re-frain, There's a voice with-in my heart *rit* calls Sweet E-laine, my Sweet E-laine

frain, There's a voice with-in my heart *rit* calls Sweet E-laine.

comes love's re-frain, There's a voice with-in my heart *rit* calls Sweet E-laine, my Sweet E-laine

rit

ROMANTIC STORY OF "SWEET ADELINE"

The history and success of "Sweet Adeline" should be a source of inspiration and encouragement to everybody who has met with disappointment and setbacks in life. During the fall of 1902, we wrote "Sweet Adeline" as just another song, little dreaming that it would be handed down from generation to generation.

We submitted the song to a dozen big music houses of that period and in every case it was rejected. None of the popular music oracles could see anything in it, and most of them said it was too old-fashioned to appeal to the public. Yet, today, after a lapse of 25 years, "Sweet Adeline" is better known and sung more than any hit of the present season.

After taking "Sweet Adeline" to these publishers to no avail, we offered it to another firm. One of the members of the concern examined it, but did not think much of it. However, we finally talked him into accepting it, but he would not promise when he would publish it. For one year we called on him monthly in an effort to induce him to bring out "Sweet Adeline." He said he had been unable to convince himself that it was worth the cost of printing and suggested that we try to interest some other publisher in it.

About that time we became friendly with another publisher, and a month later persuaded him to take the song from his competitor and release it. When we called on the first publisher and explained our mission, he gladly returned the manuscript of "Sweet Adeline," gave us each a cigar, and thanked us for relieving him of the song.

The second publisher did not think much of the chances of "Adeline," but he kept to his promise and printed it. Within a few weeks the song was shelved as worthless.

We had given up hope of ever seeing anything come from the number, and practically had forgotten it, when a well-known quartette called at the publisher's office in search of new material. The quartette tried out a dozen new songs without finding one to suit it. Then through sheer accident one of the members of the quartette chanced to see a professional copy of "Sweet Adeline." He asked to have it played and a few minutes later the quartette unanimously voted it just the kind of a song it needed.

The quartette introduced it a few nights later at a Broadway vaudeville theatre, and within forty-eight hours scores of professional singers and quartettes were at the publisher's offices clamoring for copies. "Sweet Adeline" soon became the hit of the day and has remained popular ever since, outliving every popular song which has been published since that time.

One of the chief reasons why "Sweet Adeline" has lived so long is that it is a natural quartette song—one with an echo. During the past twenty-five years no other composer has produced a natural quartette song, which meant that quartettes invariably stuck to "Sweet Adeline."

Our new song, "Sweet Elaine," which is the first we have written in 25 years, also is a natural quartette echo song, and is a companion song to "Sweet Adeline." According to the consensus of opinions of musical critics, it should become as popular as "Sweet Adeline" and live as long.

Sincerely Yours,

Richard St. Gerard
Harry Brownstrong

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