

SO LONG LETTY

So Long Letty

A PLAY WITH MUSIC

BOOK BY
OLIVER MOROSCO
AND
ELMER HARRIS

WORDS AND MUSIC
BY
EARL CARROLL

DIRECTION OF OLIVER MOROSCO

All the Comforts of Home	60
Cab-Arabian Nights	60
Here Comes the Married Men	60
On a Beautiful Beach	60
So Long Letty	60
To Hear Your Voice	60
That Rushin' Rag	60
The Same Old Thing Turned 'Round	60
You Used to Be Good to Me	60
Selection	1.00

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You're Welcome Back to California Popular	50

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LONDON

A Song, - Full of Sunshine and Love

EVENING BRINGS REST AND YOU

With Violin or Cello *Obbligato ad lib.*

Published as follows

Solo, Four Keys - Eb, bb to d, F, e to e, G, d to f#. Bb, f to a, 60 cents each

Duet, Two Keys - In F, Alto or Baritone (lead) and Soprano or Tenor

In Bb, Soprano or Tenor (lead) and Alto or Bass, 75 cents each

Violin or Cello Obbligato 15 cents each

Male, Female or Mixed Voices, 15 cents each

Lyric by
EDNA STANTON WHALEY

Music by
F. H. BISHOP

Moderately slow

pp

When the sky in the East flames crim-son and gold In the light of the morn-ing sun, — When in

clear lilt-ing voice sweet song birds re-joyce, Bid-ding wel-come to day just be-gun: — Then I

poco cresc. *f* *p*

Tenderly

pass on my way to the la-bor of day, And your smile as we part thrills me through, — For it

and with much expression

short-ens the day till the light fades a-way, And eve-ning brings rest and you, — And

colla voce

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SM 2996

So Long Letty

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DUET

Words and Music by
EARL CARROLL

Moderately (not draggy)

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked 'Moderately (not draggy)' and the dynamics are 'mf' (mezzo-forte) and 'rit.' (ritardando).

The first vocal entry features a duet between a male and a female voice. The male voice (He) sings: "If you should leave me, I don't know what I'd do, I'd come each eve-ning, And hold your hand just so." The female voice (She) sings: "You're That's". The piano accompaniment is in the bass clef, marked 'p' (piano).

The second vocal entry continues the duet. The male voice (He) sings: "tel-ling me, You're tel-ling me, Lit-tle things I al-ways knew. ve-ry nice, Yes, ve-ry nice, But it's pret-ty tame you know!". The female voice (She) sings: "You're tel-ling me, Yes, ve-ry nice, But it's pret-ty tame you know!". The piano accompaniment continues in the bass clef.

The third vocal entry concludes the duet. The male voice (He) sings: "I'd be as lone-ly, As an-y fel-low that you know. I'd spend each mo-ment, That I could re-ally spare with you." The female voice (She) sings: "But you Well that". The piano accompaniment continues in the bass clef.

would-nt be good, — No, you could-nt be good, — For they nev-er made a fel-low so — *He: Oh*
is - nt a lot, — No, it is - nt a lot, — You might spend a lit - tle mon-ey, too, — I

yes I would, *She:* Oh, yes you would, I'd be fool-ish to be-lieve in you. — *He: Oh,*
love but you. — Oh, yes you do, — Ma-ny girls have heard that same old song. — Oh,

yes I would, *She:* Oh, yes you would, — I'd like to know what you would do. —
no not I, — Then tell me why, — You're goin' to mope when I am gone. —

CHORUS (*A little brighte*)

I'll miss you So long, - so long Let - ty, If you go, on your way so

far. — Ill kiss you So long, so long, Let - ty, And you know, what my kis - ses

are. — And tho' you take my heart a - way with you, You'll leave your own be - hind you
And if you take my lov - in' heart a - long, What good's a fel - low when his

if you do, So if you love me, love me, Stay don't make me say, So long Let - ty,
heart is gone.

dearl Ill miss you, So Long Let - ty, So Long Let - ty, So Long Let - ty, dearl

ff

ANOTHER VOCAL GEM FROM THE WELL-KNOWN
WITMARK BLACK AND WHITE SERIES
 BY THE WORLD FAMOUS COMPOSER
— ERNEST R. BALL —
MY ROSARY FOR YOU

Lyric by AMY ASHMORE CLARKE

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 QUARTETS,—FOR MALE.—FEMALE AND MIXED VOICES—TRIO,—FOR FEMALE VOICES.

In Barcarolle Tempo with much expression.

A ros - a - ry I wrought for you, Each pearl a mem - o - ry Of
 hap - pi - ness my heart once knew, Of love you had for me. Each ros - a - ry must
 have its cross To bear un - to the end, And mine is just my bro - ken heart, Which
 on - ly you can mend. My ros - a - ry will

rit. *a tempo* *a little animated* *rit.* *poco rit.* *mf*

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BEAUTIFUL SACRED SONGS FOR CHURCH, HOME AND CONCERT USE

Teach Me To Pray

Lyric by **GEORGE GRAFF Jr.** *Solo Four Keys Eb, Bb to D. - F. Ab and Bb* *Duet Two Keys F and Bb* Music by **JESSIE MAE JEWITT**

Andante religioso
Fervently
Octavo; Male, Female or Mixed Voices

Teach me to pray, Lord God in Heav'n a-bove, Teach me to know that in Thy bound-less love, Thou see-est ev- 'ry
spar-row that may fall, And giv-est what is best for all. Al- tho' my ways are laid in pas-tures drear,

p dolce *mp* *mp Agitato little faster* *p rit.* *mf a tempo*

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I Come To Thee

Lyric by **GEORGE GRAFF Jr.** *Solo Four Keys Db, Bb to C. - Eb. F and Ab* *Duet in F* Music by **CARO ROMA**

Lento
Octavo; Male, Female or Mixed Voices

I come to Thee at last, oh Lord, for rest, With wa-sted years, with heart and mind op-pressed; And now Thy
rom-ise is to me so sweet, That I shall find for-give-ness at Thy feet.

mp *dim.* *rit.* *colla voce*

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It Was For Me

Solo Three Keys F, C to D. Ab and Bb *Duet Two Keys Bb and F* Lyric and Music by **CHARLES B. BLOUNT**

Andante cantabile
Octavo; Male, Female, or Mixed Voices

It was for me, that Je-sus came to suf-fer, It was for me, He died up-on the tree, It was for
me, with God, He in-ter-ced-ed, It was for me, ah yes, it was for me.

cresc. *mf* *dim.* *mp* *ad lib.* *p* *cresc.* *mf* *dim.* *mp* *colla voce* *cantando*

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SELECTED FROM

THE WITMARK BLACK AND WHITE SERIES

THAT SHOULD BE IN EVERY HOME WHERE SINGING IS A FAVORITE PASTIME



MY ROSARY FOR YOU

Lyric by
AMY ASHMORE CLARK

Music by
ERNEST R. BALL

In Barcarole tempo *With expression*

A ros-a-ry I wrought for you, Each pearl a mem-o-ry. Of hap-pi-ness my heart once knew, Of love you had for me. Each ros-ar-y must have its cross To bear un-to the end, And

p a tempo

rit.

a tempo

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SOLO, FIVE KEYS—C, (c to d) D \flat -E \flat -F-G. DUET, TWO KEYS—D \flat -F.
Quartets for Male, Female and Mixed Voices.

THERE'S A LONG, LONG TRAIL

Lyric by
STODDARD KIN

Music by
ZO. ELLIOTT

Evenly with much expression

There's a long, long trail a-wind-ing In to the land of my dreams, Where the night-in-gales are sing-ing And a white moon beams. There's a long, long night of wait-ing Un-til my

p - f a tempo

pp

pp

rit.

pp

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SOLO, FIVE KEYS—F, (c to c), G-A \flat , B \flat -C. DUET, TWO KEYS—F-C.
Quartets for Male, Female and Mixed Voices.

EVENING BRINGS REST AND YOU

Lyric by
EDNA STANTON WHALEY

Music by
F. H. BISHOP

Moderately slow

When the sky in the East flames crim-son and gold In the light of the morn-ing sun, When in clear lilt-ing voice sweet song birds re-joice, Bid-ding wel-come to day just be-gun. Then I

pp

ppoco cresc.

Tenderly

pass in my way to the la-bor of day, And your smile as we part thrills me through. For it

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SOLO, FOUR KEYS—E \flat , (B \flat to D) F-G-B \flat . DUET, TWO KEYS, F-B \flat
Quartets for Male, Female and Mixed Voices.

Too-ra-loo-ra-loo-ral' THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Smoothly with much expression

"Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-li, Too-ra-loo-ra-loo-ral, Hush now, don't you cry! Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-

mp in time

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SOLO, FOUR KEYS—C, (c to c) E \flat , F-G. DUET, TWO KEYS, E \flat -G.
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