

AUGUSTUS PITOU, JR.

PRESENTS

FISKE O'HARA

IN
KILKENNY

By AUGUSTUS PITOU

SONG FEATURES OF THE PRODUCTION

LYRICS BY
FISKE O'HARA

"DEAR MOTHER MINE"	60¢
"CONTRARY MARY CLARY"	60¢
"GIRL O'MY HEART"	60¢

MUSIC BY W.H.KELLY

MUSIC BY
THEODORE MORSE

OPERATIC EDITION
LEO. FEIST NEW YORK
ATCHEBERG HOPWOOD & CREW, LTD. LONDON ENGLAND

SM 2837

"Kilkenny"
2

"Girl O' My Heart"

Lyric by
FISKE O'HARA

Music by
W. H. KELLY

Tempo di Valse, Moderato

mf f

In this dear Isle of Green, lives a
It was well that I knew, when I

rit mf

sweet col-leen, The one that my heart en - throned as queen, Her
first met you, That you were the sweet lit - tle girl of my dreams, Sure,

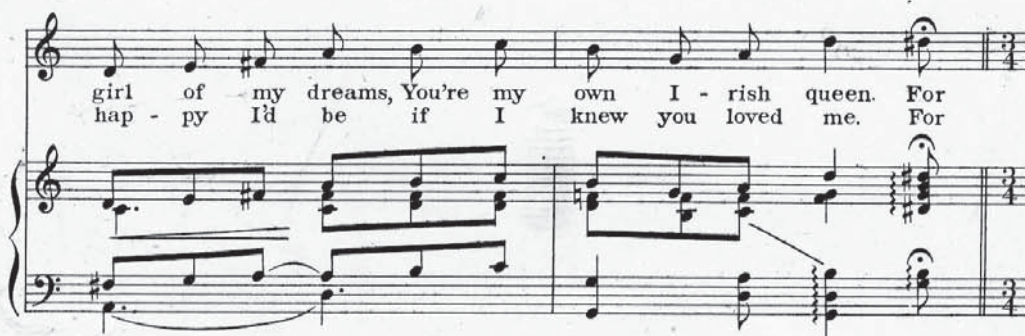
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eyes I love too, for they're I - rish true blue, Sweet
I al - ways knew, that some day I'd meet you, And



girl of my dreams, You're my own I - rish queen. For
hap - py I'd be if I knew you loved me. For

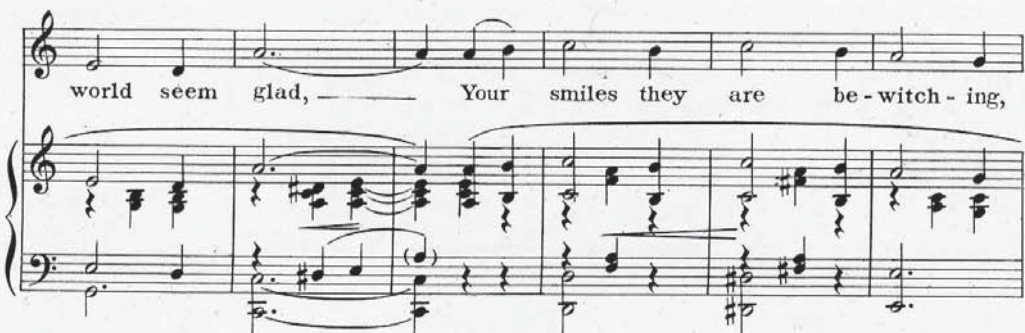


CHORUS, Waltz Moderato

Girl o' my heart the sun shines, And makes all the



world seem glad, — Your smiles they are be - witch - ing,



Sure my heart won't rest with - out you, And

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter note 'S', followed by eighth notes 'ure', 'my', 'heart', and a quarter note 'won't'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

ev - en the flow - ers seem, dear, To whis - per your

The second system continues the vocal line with a quarter note 'ev', eighth notes ' - en', a quarter note 'the', eighth notes 'flow - ers', and a quarter note 'seem,'. The piano accompaniment continues with chords and a bass line.

name to me, For I al - ways knew a

The third system continues the vocal line with a quarter note 'name', eighth notes 'to me,', a quarter note 'For', eighth notes 'I al - ways', and a quarter note 'knew a'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *mf* is present in the piano part.

girl like you, would mean the world to me. _____

The fourth system concludes the vocal line with a quarter note 'girl', eighth notes 'like you,', a quarter note 'would mean the world to me.', and a long horizontal line indicating the end of the phrase. The piano accompaniment concludes with chords and a bass line. Dynamic markings include *f*, *rit*, and *D.C.*

The Sensational Waltz Song of Two Continents

Introduced in America by Miss Kitty Gordon in "Pretty Mrs. Smith"

Dreaming

Also published for
Low Voice

Song

Founded on the famous Waltzes

"Dreaming" and "A 1000 Kisses"

Words by
EARL CARROLL

Music by
ARCHIBALD JOYCE

REFRAIN

Dream - ing, _____ dream - ing _____ Is all that I have left to

pp a tempo

do, Dream - ing, _____ dream - ing, _____ You took a - way the rest with you, And the

ache _____ in my heart _____ Makes it break, _____ when I start _____ Dream - ing, _____

pp

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Complete copies wherever music is sold 30 cents

As played by Sousa and the largest band
in the world, 400 men, in Boston, Feb. 14, 1915.

Shadowland

Allegretto Grazioso

LAWRENCE B. GILBERT

The first system of musical notation for 'Shadowland' is written for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a dynamic marking of *mf cresc.* and features a melodic line in the right hand and a supporting bass line in the left hand. A *f* dynamic marking appears later in the system.

The second system of musical notation continues the piece. It features a dynamic marking of *molto delicato* and *mf sempre arpeggio*. The texture is characterized by arpeggiated chords in both hands, creating a delicate and shimmering effect.

The third system of musical notation shows a continuation of the arpeggiated texture. It includes a *cresc.* marking and a *f* dynamic marking, indicating a slight increase in volume and intensity.

The TRIO section begins in this system, marked with *TRIO* and *mf*. The texture changes from arpeggiated chords to a more solid, block-like accompaniment with distinct chords in both hands.

The fourth system of musical notation continues the TRIO section. It features a *f* dynamic marking and maintains the solid chordal texture established in the previous system.

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A. 37

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