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1911

Baby Rose

George Christie
Composer

Louis Weslyn
Lyricist

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Sung with Great Success by MAUD LAMBERT.

BABY ROSE

NOVELTY SONG



WORDS BY
LOUIS WESLYN
MUSIC BY
GEORGE CHRISTIE

50¢
1/2s



Vp. 000322

1911

Bab

M. WITMARK & SONS
NEW YORK - CHICAGO - SAN FRANCISCO - LONDON - PARIS

A Song that has set the People Singing.

Dear Old Ma.

Words by
BARTLEY C. COSTELLO.

Music by
GEORGE CHRISTIE.

REFRAIN.

Tenderly, with much expression.

Dear old Ma, the moon beams just as soft - ly, Night - in -
gales sing all their old sweet songs, But my lone - lyheart is wea - ry for I
miss your voice so cheer - y, Say - ing: "Good - night, sleep tight, dear - ie," Dear old Ma!

p molto espress.

molto rit.

The musical score consists of three systems. Each system includes a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system is the refrain, marked 'Tenderly, with much expression.' and 'p molto espress.'. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a 'molto rit.' marking.

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CHICAGO. SAN FRANCISCO. LONDON. PARIS.

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Price 50 cents.

Baby Rose

Words by
LOUIS WESLYN

Music by
GEORGE CHRISTIE

Allegro moderato

mf *Swz*

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line with chords. The tempo is marked 'Allegro moderato'.

Till ready

Just you keep a - wait - ing till the
Save up ev - 'ry kiss and ev - 'ry

mp p

The first verse begins with a vocal line and piano accompaniment. The piano part includes a repeat sign and dynamic markings of mezzo-piano (mp) and piano (p).

good times come, Ba - by Rose, Ba - by Rose.
lov - ing hug, Ba - by Rose, Ba - by Rose.

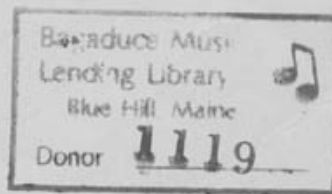
The second verse continues with the vocal line and piano accompaniment, maintaining the same musical style as the first verse.

When we get to - geth - er we'll be go - ing some, What a hap - py wed - ding day!
Snug - gle like the dick - ens to your hon - ey bug, When my dai - ly work is done.

The third verse concludes the song with the vocal line and piano accompaniment.

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Tho' I have - n't mon - ey for a grand old time,
 Soon as I can get e - nough to buy a ring,

What's the use of mon - ey in a sun - ny clime?
 Prom - ise that I'll up and do the prop - er thing;

When those wed - ding bells are ring - ing, Good luck's come to stay.
 From the church in Tal - la - has - see We'll come forth as one.

poco rit.

CHORUS

rit. Oh my pret - ty ba - by Rose. Oh my lit - tle ba - by
 My Ba - by Rose, My Ba - by Rose,

p *rit.* *f* *a tempo*

Rose

No - bod - y knows _____ I am sure no - bod - y knows _____ How I'm cra - zy to

Ev-'ry sin-gle breeze that

stick a - long, no mat - ter where she goes. Each breeze that blows _____

blows

Tells me of Rose, _____ There's not a thing I would-n't do

mf - ff *p - f*

1. 2.

If she asked me to For my Ba - by Rose. My Ba - by Rose.

mf *sfz*

Another "River Shannon."

For Killarney And You.

Words by
J. BRANDON WALSH.

Music by
LOUISE TEASDALE.

CHORUS.
With much expression.

Kil - - lar - ney, Kil - lar - ney, the place that I love, With its
lakes clear and blue, as the bright sky a - bove, Where we
told love's sweet sto - ry and vowed to be true; I am
sigh - ing to-night for Kil - lar - ney and you. - Kil - lar - ney and you. -

mf - *f*

poco rall. 1. 2.

poco rall. *fa tempo.* *dim.*

Ed. *

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A Song for All Seasons.

Any Girl Looks Good In Summer.

Lyric by
HAROLD ATTERIDGE.

Music by
PHIL SCHWARTZ.

CHORUS. *Not too fast.*

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "An - y girl looks good in Sum - mer, — In sum - mer, — in sum - mer; — Each new one you think's a hum - mer — You for - get the one you met last time. — Ev - ry - thing is grand to spoon right, — the moon - light, — the June night; — Though in De - cem - ber in the cit - y, You've for - got - ten was she pret - ty? An - y girl looks good to you in Sum - mer time. time." The score includes dynamic markings such as *p*, *f*, and *sfz*, and articulation like accents (^). The piece concludes with two endings, labeled 1. and 2., with a repeat sign and a final accent (^).

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My Heart Has Learned to Love You Now Do Not Say Good-Bye.

Words by DAVE REED

Music by ERNEST R. BALL

To paraphrase a well-known saying: "Some songs are born great, some achieve greatness, while others have greatness thrust upon them." The success of this song is perhaps, the result of all three events, for it must have been an inspiration that immediately became recognized by the public, who quickly sang it to popularity.

VOCAL SUCCESSES

Just Some One
No One Knows
The Girl Next Door
That's Yiddish Love
Only a Message from Home, Sweet Home
Panic Mean Thoughts, and
Thoughts Mean You
Those Songs My Mother Used to Sing
To the End of the World With You
Fit Your Little Bull Outside
Because You Were an Old
Sweetheart of Mine
Where the River Shannon Flows
Com' B' My Sunshine, Deane
Daddy Was a Grand Old Man
My Heart Has Learned to Love You
Now Do Not Say Goodbye
When You've Won the
Only Girl You Love
If I Could Gain the World by Wishing
I'll Trust My Husband Anywhere,
But I Like to Stick Around
Will You Love Me in December
as You Do in May
You're the Flower of My Heart,
Sweet Adeline
Ahie, Take an Example from Your Fader
You Don't Know How Much You Have
to Know in order to Know How
Little You Know
Ireland, I Love You, Acushla Machren
For Killarney and You
Shaky Eyes
Temptation Rag (Song)
Honeymooning Honey in Bombay
That Sweet Italian Song
My Rose from the Garden of Love
In the Garden of Idle Dreams
Th-y've Won Every Nation's Battles,
But Their Own
Gee Whiz, Sweetie, I'm
Dead Stuck on You
I'd Love to be Loved by a Girl Like You
Dear Old Ma
The Entertaining Man
Love-sick
Just for a Girl

REFRAIN. *Slowly with expression*

My heart has learned to love you, Now do not say good bye, You
I'd my life with fond-est hopes, in child-hood days gone by. Were
you to leave me now, dear, My ver-y soul would die! My
heart has learned to love you, Now do not say good-by

mp with regrets
dim e molto rall.

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INSTRUMENTAL SUCCESSES

Dandelion Rag
Dewdrops—Intermezzo
Dying Shepherd—Fantasy
Fighting the Flames—March
Florentina—Caprice
Fox Hunter's March
Frisco Rag
My Guiding Star—Reverie
On the Rocky Road to Dublin—March
Porcupine Rag
Rosemary—Idyl
Slavery Days—March
St. Louis Rag
Sunset in the Valley—Meditation
Supplication—Meditation
Teatdy Beans' Picnic—Two-step
Temptation Rag
Jungle Jubilee—Two-step
The Skyflyer—Two-step
Dutch Kabbies—Novellette
Old Chapel Bell—Idyl
School Comrades—March
Courtship Waltz
Turkish Imperial Guards—March
Under the Harvest Moon—Reverie
Reconciliation—Reverie
Red Fox March
Rose Blushes—Reverie
Way Down East—Barn Dance
Wildwood Fancies—Caprice
My Big Moon—Barn Dance
Little Charmer—Polka and Two-step
Charme d'Amour—Valse Lente
Love's Voyage—Novellette