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1906

Beside the Old Oak Gate

Ted S Barron

Composer

Sam M Lewis

Lyricist

Henrich

Illustrator

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BESIDE THE OLD OAK GATE



WORDS BY SAM LEWIS
MUSIC BY TED S. BARRON

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HENRIC

PUBLISHED BY BARRON & THOMPSON CO NEW YORK

VP-013047
1906
BES

Beside The Old Oak Gate.

Words by SAM LEWIS.

Music by TED S. BARRON.
Composer of "Billy" "On the Pier at Dreamland" "Throw Down dat Key" etc.

Andante moderato.

The piano introduction consists of two staves of music in G major, 4/4 time. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with some chromatic movement.

VOICE.

1. The trees were dress'd in splen-dor, all na-ture seem'd so ten-der, The
 2. A - gain I cross the mead-ow, I seem to see a shad-ow, Of

The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment continues with chords and arpeggios, supporting the vocal melody.

rob-in sang his sweet-est lay, that day, The fields were cover-ed o - ver, with
 days my sweet Kate spent in glee, with me, The flow - ers droop so wea-ry, they

The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with the previous section.

sweet and scent-ed clo-ver, The day I asked sweet Kate, if she would wait, A
 seem to miss my dear-ie, The breez-es sigh and moan, he's all a - lone, My

The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a few final chords.

sil - ver tear - drop glis - ten'd in her eye then while she lis - ten'd, To the
 foot - steps slow - ly wan - der to the lit - tle church - yard yon - der, To the

birds a - bove, who sang of our sweet love, A
 on - ly one I loved be - neath the sun, And

kiss was her re - ply, I could hear her dear heart sigh, 'Though
 e'er I went a - way, Seems I heard her sweet voice say, Sweet

o - ceans wide, di - vide, I'm true to you. _____
 heart don't grieve, be - lieve I'm true to you. _____

Beside the Old Oak Gate. - 4.

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CHORUS.

Be - side the old oak gate that led to town, There I

kissed my sweet Kate while the sun shone down; The

sun-beams soft ca - res - es nes - tled in her gold - en tress es, I -

let her heart dic - tate my fate, Be - side the old oak gate. —

colla voce.

ritard.

CHORUS.

1st TENOR Be - side the old oak gate that led to town, There I

2nd TENOR Be - side the old oak gate that led to town, There I

BARITONE Be - side the old oak gate that led that led to town, There I

BASS. Be - side the old oak gate that led that led to town, There I

kissed my Kate while the sun, the sun shone down, The

kissed my sweet Kate while the sun shone down, The

kissed my sweet Kate while the sun, the sun shone down, The

kissed my Kate while the sun shone down, The

sun-beams soft ca - res - es nes - tled in her gold - en tress - es,

sun-beams soft ca - res - es nes - tled in her gold - en tress - es, *SOLO.*

sun-beams soft ca - res - es nes - tled in her gold - en tress - es,

ritard. Be - side the old oak gate.

let her heart dic - tate my fate, Be - side the old oak gate.

Be - side the old oak gate.

Ted. S. Barron's Cyclonic Summer Song Success. Try It.

Sincerely dedicated to Senator Wm. H. Reynolds.

On the Pier at Dreamland.

Words by
EDGAR MALONE
Author of BILLY etc.

Music by
TED. S. BARRON.
Composer of BILLY, SUNNY AFRICA etc.

Valse tempo.

The piano introduction is in 3/4 time. It begins with a soft (*f*) dynamic and features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. The piece concludes with a forte (*ff*) dynamic and a final chord.

There's a place down the Bay, that is nev - er too gay, But
There is no re - sort, of just the same sort, As you

The vocal line is in 3/4 time, starting with a quarter note followed by eighth notes. The piano accompaniment is in 3/4 time, featuring a steady bass line with chords in the right hand.

where you see won - ders sub - lime, Where the sweethearts and wives, have the
find on Dream - land's Pier, For the air of the sea, makes you

The vocal line continues with a similar rhythmic pattern. The piano accompaniment provides harmonic support with chords and a consistent bass line.

time of their lives, In the joy - ful sum - mer - time, 'Mid the
jol - ly and free, And life to you is so dear, So a -

The vocal line concludes with a final note. The piano accompaniment ends with a sustained chord.

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