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1891

Little Boy Blue

Ethelbert Woodbridge Nevin
Composer

Eugene Field
Lyricist

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CHILDREN'S SONGS

With Pianoforte Accompaniment



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- CHILDHOOD RHYMES, for medium voice. (Complete) n .75
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 2. The Kitty. (Anonymous)
 3. The Dark. (Betty Sage)
 4. When Daddy was a Little Boy. (Betty Sage)

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 2. My Ship and I.
 3. The Swing.
 4. Picture Books in Winter.
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 11. Of Speckled Eggs the Birdie Sings. E } A Sketch-book n.1.25
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 3. Somewhere Town.
 4. "Shall I Sing?" says the Lark.
 5. Beneath the Lilies.
 6. Oh, Ring the Bells!
 7. Heigh-ho.
 8. I Saw a Ship.
 9. Three Grannies out To-day.
 10. Marjory Brown.

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Little Boy Blue.

Words by
EUGENE FIELD.


Music by
ETHELBERT NEVIN.
Op. 12, N^o 4.

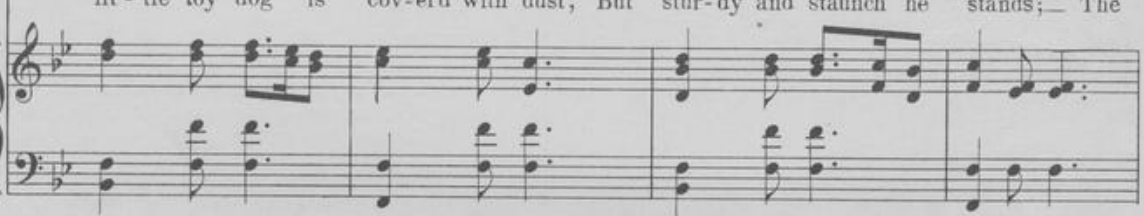
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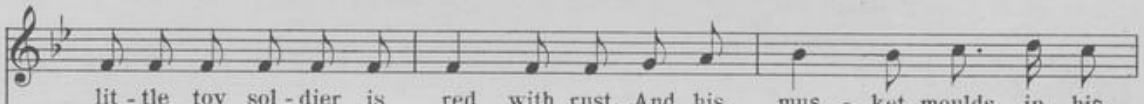
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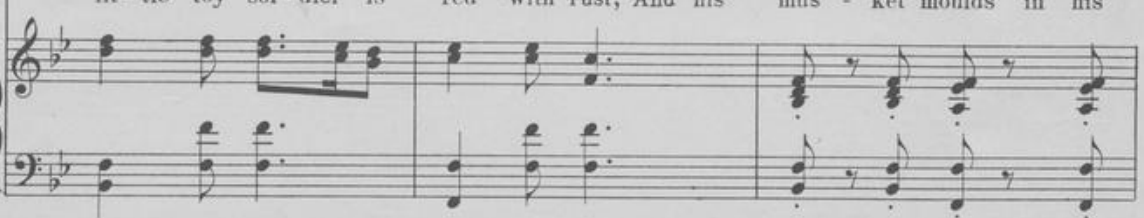
Voice.  The

Piano. 

Voice.  lit - tle toy dog is cov - er'd with dust, But stur - dy and staunch he stands; - The

Piano. 

Voice.  lit - tle toy sol - dier is red with rust, And his mus - ket moulds in his

Piano. 

Voice.  hands. - Time was when the lit - tle toy dog was new, And the

Piano. 

sol-dier was pass-ing fair;— And that was the time when our lit-tle Boy Blue—

dolce

This system contains the first four measures of the song. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The word 'dolce' is written above the piano part in the third measure.

Kiss'd them, and put them there.— "Now don't you go till I come!" he said, "And

distinto ma p

This system contains the next four measures. The piano part begins with a fermata over the first measure. The word 'distinto ma p' is written above the piano part in the third measure.

don't you make an-y noise,"— So todd-ling off to his

This system contains the next four measures. The piano part continues with a steady accompaniment.

trun-dle bed,— He dreamt of the pret-ty toys.— And

This system contains the final four measures of the song. The piano part concludes with a fermata over the final measure.

as he was dreaming, an an - gel song A - wak - en'd our lit - tle Boy
molto espress.

dolciss. *sempre p*

2 Ed.

Blue. ———— Oh! the years are man - y, the years are long, But our
più rit.

lit - tle toy friends are true. ———— Ay! faith - ful to lit - tle Boy

cantando

Blue they stand, ———— Each in the same old place, ———— A -

wait - ing the touch of the lit - tle hand, — The smile of a lit - tle

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'wait - ing the touch of the lit - tle hand, — The smile of a lit - tle'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

face. — And they won - der as wait - ing these long years thro', In the

dolciss.

The second system continues the vocal line with the lyrics 'face. — And they won - der as wait - ing these long years thro', In the'. The piano accompaniment includes a *dolciss.* marking. The right hand features a melodic line with some grace notes, while the left hand provides harmonic support with chords and a steady bass line.

dust of that lit - tle chair, — What has be - come of our

p

The third system continues with the lyrics 'dust of that lit - tle chair, — What has be - come of our'. The piano accompaniment includes a *p* (piano) marking. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line.

lit - tle Boy Blue, Since he kiss'd them, and put them there. —

p

The fourth system concludes the piece with the lyrics 'lit - tle Boy Blue, Since he kiss'd them, and put them there. —'. The piano accompaniment includes a *p* (piano) marking. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line.

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Complete, 50 cents

Charles Sibley Arthur H. Ryder

Voice *Moderato* *Allegretto* *piquantly mf*
Up -

Piano *p quasi organo* *mf*

on an esterm-y Sun-day, Com-ing a-noon the lane, Were a

Piano *mp poco leggiero*

poco meno mosso
score of ben-nie las-sies, And the sweet-est, I main-tain, Was

Piano *poco meno mosso*

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for all countries

Complete, 40 cents

Would you?

J. Edgar Birch

Voice *Con anima*
He kiss'd me! It was

Piano *p* *dim.* *pp* *mf*
con pedale sempre

ver-y wrong, For tho' his heart is warm and strong, Such right... does not to

molto espress. con anima
him be-long I ought to pun-ish him, Would you? He

Piano *con anima*

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LIII

**To my Father
A Flower Song**

Complete, 50 cents

Frank L. Stanton Helen L. Hatch
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Voice *Allegretto animato*
Stay a lit-tle, gold-en curls,

Piano *mf leggiero* *poco rit.* *a tempo*

Twink-ling eyes of blue, Stay and see the vi-o-lets, For they are kin to you,

Linger where the frolic winds Around the gar-dens race, Cheeks like love-ly

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The Raggedy Man

Complete, 50 cents

James Whitcomb Riley* Fritz Krull

Voice *Moderato*
1. o the

Piano *rit.*

Rag-ge-dy Man! he works fer pa, An' he's the good-est man
Rag-ge-dy Man! he's ist so good, He splits the kind-tin' an'
Rag-ge-dy Man! he knows most rhymes, An' tells 'em of I be
Rag-ge-dy Man! one time when he, Wus mak-in' a lit-tle bow'n

Piano *a tempo*

ev-er you saw! He comes to our house ev'-ry day An'
chops the wood; An' 'nen he spades in our gar-den (so, An'
good, some-times; Knows about Gi-unts an' Grif-funs an' Kites, An' the
or-ry fer me, Says "When you're big like your Pa is, Air you

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