

1916

It's Always Orange Day In California

Earl Carroll
Composer

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IT'S ALWAYS ORANGE DAY IN CALIFORNIA

A GEM FROM OLIVER MOROSCO'S PLAY WITH MUSIC

Canary Cottage

PLAY BY
OLIVER MOROSCO
AND
ELMER HARRIS
LYRICS AND MUSIC BY
EARL CARROLL

DIRECTION OF
OLIVER MOROSCO

I'll Marry No Explorer	.60
But In The Morning	.60
Canary Cottage	.60
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That Syncopated Harp	.60
It's Always Orange Day In California	.60
The More I Love My Dog	.60
It Ruined Marc Anthony	.60
Selection	\$1.00

OPERATIC EDITION
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ASCHERBERG HOPKINS & CREW, LTD. LONDON ENGLAND

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1716
ITC

"Canary Cottage"

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Dedicated to Robert M. Yost, Jr.

It's Always Orange Day In California

Words and Music by
EARL CARROLL

Allegro moderato

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, while the left hand plays a simple bass line. The music is in a key with two flats (B-flat major or D-flat minor).

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment includes dynamic markings: *f* (forte) at the beginning, *rit.* (ritardando) for the first piano part, *mf* (mezzo-forte) for the second piano part, and *a tempo* for the final piano part.

Cal - i - for - nia, you were a Gold - en Coun - try
Cal - i - for - nia, sure - ly the Gold - en Heav - ens

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics and a final phrase. The piano accompaniment continues with the same dynamic markings as the first line.

long be - fore a man set foot on you, Cal - i - for - nia,
lost the bit of land that bears your name, Cal - i - for - nia,

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you had your Gold - en Pop-pies, when Ca-brill-o came in fif-teen for-ty
sure-ly the An - gelsthoughtthat you and Par-a - dise were one and both the

a tempo

two. Cal-i - for-nia, you had your Gold - en Moun-tains, Back in eighteen
same. Cal-i - for-nia, sure-ly the Gods were hap-py while they watched your

a tempo

for - ty nine, _____ And you've still a Gold-en plume, For you
Gold - en birth, _____ Then an an - gel, old and great, Christ-ened

wear a Gold-en bloom of Or - ange blos-soms all the time: _____
you the "Gold-en State," The bright est spot up - on the earth: _____

3387-4

CHORUS

It's al - ways Or - ange Day in Cal - i - for - nia, For -

a tempo

poco rit.

p.

f.

get your win - ter snow, — Come out and see them grow, — The

Gold - en Sun is here to warm ya', For

ev - 'ry Gold - en Fruit, There's a Gold - en Heart to boot, Be - come a

Boos - ter! We'll make you use to The Gold - en



Oli - mate out this way! So, hop a train, Gol -



darn ya', and come out to Cal - i - for - nia, On Gold - en



Or - ange day! It's al - ways day!

poco rit.



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

Shadowland

LAWRENCE B. GILBERT

Allegretto Grazioso

The first system of musical notation for 'Shadowland' is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegretto Grazioso'. The first measure of the treble staff has an accent (>) over the first note. The first measure of the bass staff has a dynamic marking of *mf cresc.* The music features a rhythmic pattern of eighth notes in the treble and a more melodic line in the bass.

The second system of musical notation continues the piano part. It features a treble clef staff and a bass clef staff. The tempo is marked *molto delicato*. The first measure of the treble staff has a dynamic marking of *mf sempre arpeggio*. The music is characterized by arpeggiated chords in the treble and a steady eighth-note accompaniment in the bass.

The third system of musical notation continues the piano part. It features a treble clef staff and a bass clef staff. The tempo is marked *cresc.*. The first measure of the treble staff has a dynamic marking of *f*. The music continues with arpeggiated chords and a steady eighth-note accompaniment.

The TRIO section of musical notation begins with a treble clef staff and a bass clef staff. The tempo is marked *mf*. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The fourth system of musical notation continues the TRIO section. It features a treble clef staff and a bass clef staff. The tempo is marked *f*. The music continues with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

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