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1906

Hear My Dollies' Prayer

Edward Stanley
Composer

Burges Johnson
Lyricist

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Hear My Dollies' Prayer



WORDS BY
Burges Johnson
MUSIC BY
Edward Stanley.

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© Lord, I pray Thee, hear my dollies' prayer;
And teach them how to ask for what is right;
But if it is going to give You extra care,
Then You might skip my blessings for to-night.

Vp. 006891
1706
Hear



To my little friend, Elizabeth Raleigh, Albany, N. Y.

Hear My Dollies' Prayer.

Words by Burges Johnson.

Music by Edward Stanley.

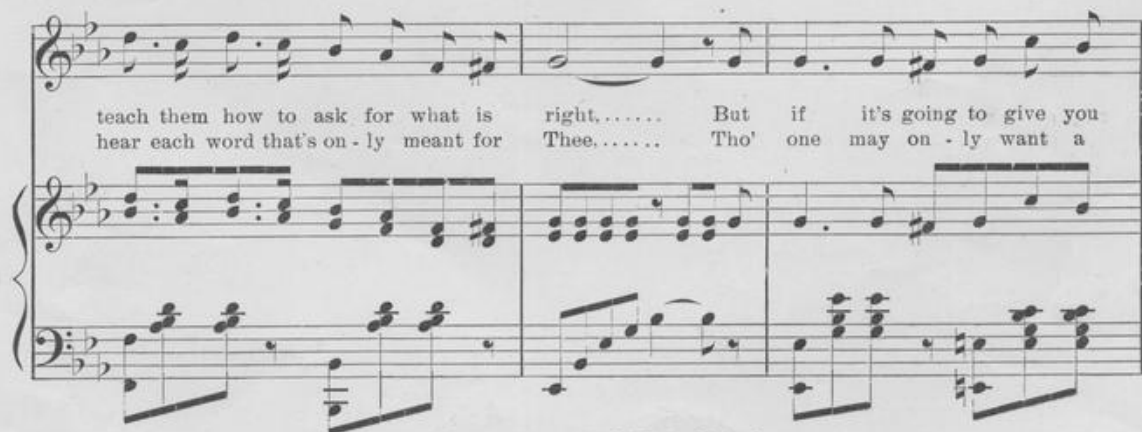
Cantabile.



Piano introduction musical notation in 4/4 time, featuring a treble and bass staff with chords and melodic lines.



Vocal and piano musical notation with lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 1. O Lord, I pray Thee hear my dol - lies' pray'r. And 2. I pray You, Lord, that You'll not turn a - way. But



Vocal and piano musical notation with lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: teach them how to ask for what is right..... But if it's going to give you hear each word that's on - ly meant for Thee..... Tho' one may on - ly want a

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ex - tra care, Then You might skip my bless - ings for to - night..... Please
gown so gay, With just a bit of ruf - fle at the knee..... Please

make them all more lov - ing and po - lite, I pray Thee not to let their cov - ers
send them all the things they sure - ly need, For each is just as anx - ious as can

tear..... But keep their saw - dust stuf - fings out of sight..... And please help
be..... Re - mem - ber well the se - cret that I plead..... To just pre -

Hear My Dollies' Prayer. 4-2.

Vp 1906
H

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Ann to grow a love - ly head of gold - en hair....
 tend 'tis all my dol - lies talk - ing 'stead of me.....

CHORUS. *Tempo same as verse.*

I wish poor Bel - la's knees were made to bend, I tru-ly am as sor-ry as can be..... I

hope that You won't mind, and that You'll send The bless-ings that each dol - ly asks of

Thee;..... Of course they need a lot of things That no one else but

This system contains the first three measures of the piece. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

You can un - der - stand nor see,..... And, Lord, I pray You'll

This system contains the next three measures. The vocal line continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment maintains its rhythmic pattern.

Just pre - tend This is my dol - lies talk - ing 'stead of me....

This system contains the final three measures of the piece. The vocal line concludes with a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment ends with a final chord.

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A Page from the Gem of the Season **SONORA** A Spanish Novelette, by Percy Wenrich

The first system of music is in 2/4 time with a key signature of one flat. It features a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Tempo Spanola.

The second system continues the piece with a tempo marking of "Tempo Spanola." It begins with a ritardando (*rit.*) and a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

The third system features a melodic line in the right hand with a forte (*f*) dynamic, followed by a ritardando (*rit.*) and a piano (*p*) dynamic. The left hand accompaniment remains consistent with eighth notes.

The fourth system continues with a forte (*f*) dynamic. The right hand has a melodic line with some chromatic movement, and the left hand accompaniment is steady.

The fifth system concludes the piece with a forte (*f*) dynamic, a ritardando (*rit.*), and a first ending (*1.*) followed by a second ending (*2.*) with accents. The left hand accompaniment ends with a final chord.

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