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1901

Eyes Of Blue, Eyes Of Brown

Costen

Composer

Andrew B Sterling

Composer

Starmer

Illustrator

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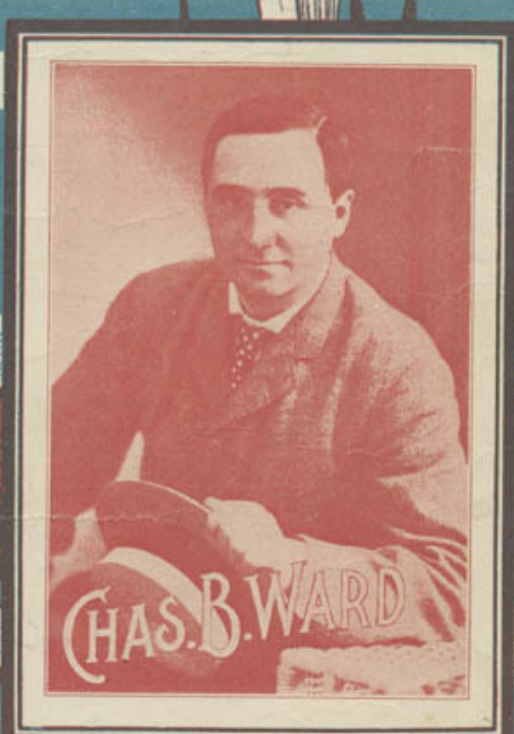
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Geo. Brown

EYES OF BLUE, EYES OF BROWN



5

BY
COSTEN & STERLING

NEW YORK
Published by
T. B. HARMS & CO.
18 EAST 22ND STREET.
London, Eng. FRANCIS DAY & MONTAGU
192, Cannon Cross Road, W.C.

Vp. 007793
1901
EYES

BE SURE AND TRY THIS ON YOUR PIANO

MY PRETTY BLUEBELL

Words by George Totten Smith

Music by Emil Biermann

My pret-ty Blue - bell, say you'll be mine! My pret-ty

mf poco rit. *mf - f a tempo*

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "My pret-ty Blue - bell, say you'll be mine! My pret-ty". The piano part includes dynamic markings: *mf poco rit.* and *mf - f a tempo*.

Blue - bell, please don't de - cline! I love you so, dear,

The second system of musical notation. The vocal line continues with the lyrics: "Blue - bell, please don't de - cline! I love you so, dear,". The piano accompaniment continues with chords and a bass line.

Now don't say, "No!" dear; My pret - ty Blue - bell, say that

The third system of musical notation. The vocal line concludes with the lyrics: "Now don't say, 'No!' dear; My pret - ty Blue - bell, say that". The piano accompaniment continues with chords and a bass line.

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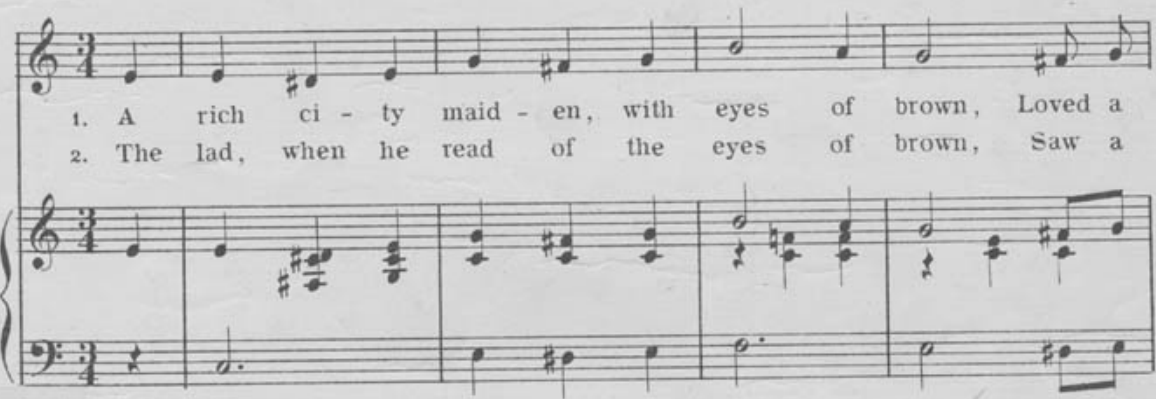
EYES OF BLUE, EYES OF BROWN.

Written by COSTEN & STERLING.

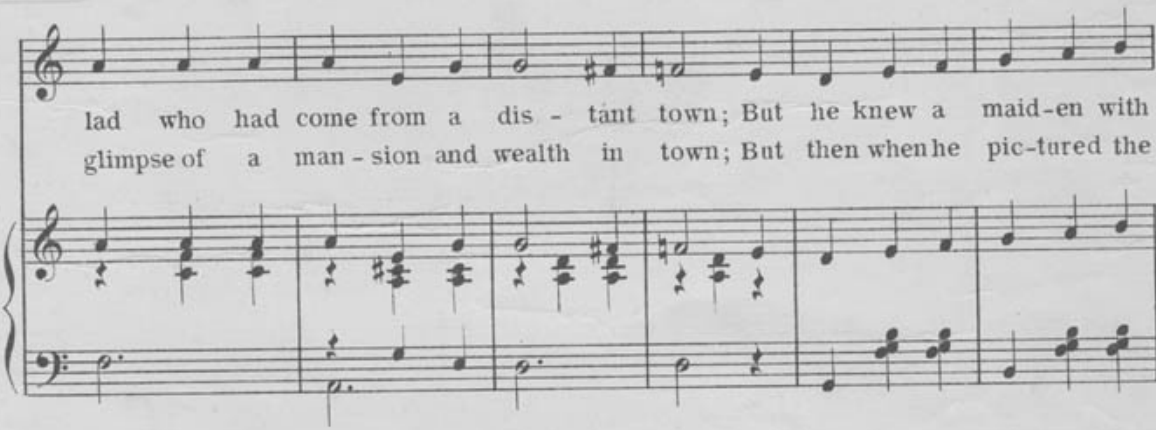
Tempo di Valse.



Piano introduction in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).



1. A rich ci - ty maid - en, with eyes of brown, Loved a
2. The lad, when he read of the eyes of brown, Saw a



lad who had come from a dis - tant town; But he knew a maid-en with
glimpse of a man - sion and wealth in town; But then when he pic-tured the

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rit.

eyes of blue, And he could not choose be - tween the two; Now
eyes of blue, He thought of a heart, so good and true; Just

a tempo

they did not know which he loved the best, So then both a -
four lit - tle words I will write, he said; And quick on its

a tempo

-greed his love, to test, That's why when they met on one
way, his let - ter sped. Then one lit - tle maid sly - ly

sum - mer's day, They wrote him a let - ter which read this way.
said, "I knew," The an - swer he sent read, "Two eyes of blue."

REFRAIN.

Eyes of blue, eyes of brown, Which do you love the best,.....

One pair is owned by a girl in town, In sat-ins and silks she's dressed;..... The

oth-ers, be-long to a count-ry maid Who wears but a ging-ham gown..... Now

which do you choose Which will win, which will lose, Eyes of blue or eyes of brown?.....

Try this over on your Piano.

"In the Haying Time."

Words by
MAURICE J. STEINBERG.

Music by
RAYMON MOORE.

In the hay-ing time, In the hay-ing time, Then you

The first system of musical notation includes a vocal line in treble clef with a common time signature, and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "In the hay-ing time, In the hay-ing time, Then you".

told me that your heart was mine — From your eyes so blue shone the

The second system of musical notation continues the vocal line and piano accompaniment. The lyrics are: "told me that your heart was mine — From your eyes so blue shone the".

love-light true, — As I kissed you in the hay - ing time. —

The third system of musical notation concludes the piece. The lyrics are: "love-light true, — As I kissed you in the hay - ing time. —".

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