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1911

When Eyes Like Yours Looked Into Eyes Like Mine

Silvio Hein

Composer

Robert B Smith

Lyricist

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MR. DANIEL V. ARTAUR

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THE GRACE VAN STUDDIFORD OPERA CO.

WITH

MISS GRACE VAN STUDDIFORD

IN THE NEW GOMIC OPERA

THE PARADISE OF MAHOMET

Supplementary Numbers:

There's Something About You Dear That Appeals to Me60
Can You Forget60
I Can't Get Enough60
When His Eyes Looked Into Mine60
My Idea of Paradise60
Ma Belle60
When Orient Roses Bloom60

BOOK BY

HARRY B. SMITH

MUSIC BY

R. PLANQUETTE

COMPOSER OF

"CHIMES OF NORMANDY"

T. B. HARMS & FRANCIS DAY & HUNTER

NEW YORK

6

Vp. 008543

1911

WHEN HIS

When His Eyes Looked Into Mine.

Words by
Robert B. Smith.

Music by
Silvio Hein.

Poco Allegretto.

Piano. *mf*

My num - ber one, he was a splen - did chap. A type quite Or - i -

p

en - tal. He'd a heart so warm, He'd take a girl by storm He

was so temp' - ra - ment - al, Like a li - on he was ve - ry

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strong and brave, His face was some what grim. How that man loved me! It's

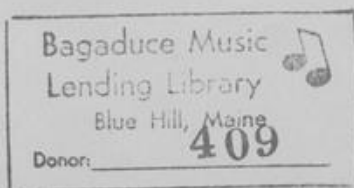
true I see I shall find no one to e - qual him To

poco meno mosso.
e - qual him I real - ly yearn Be - lieve me I shall glad - ly

poco meno mosso.

learn Oh no, no, no It can't be done He was the on - ly

When His Eyes etc. 4



one Per - haps if you a few sug - ges - tions make, I'll

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest followed by a quarter note, then continues with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

help you to for - get Do not a - wake my

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note, then eighth and quarter notes. The piano accompaniment maintains the harmonic structure with chords and a moving bass line.

red - col - lect - tions, they on - ly fill me with re - gret

The third system concludes the previous phrase. The vocal line ends with a quarter note and a quarter rest. The piano accompaniment features a final chord and a melodic flourish in the left hand. The system ends with a double bar line and a 3/4 time signature.

Oh! when his eyes looked in - to mine All his true love I

The fourth system is a separate musical phrase. The vocal line is in treble clef and features a 3/4 time signature. The piano accompaniment is in grand staff and features a 3/4 time signature. The vocal line consists of a series of quarter notes with a fermata over the final note. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

could di - vine And all my na - ture would re - spond.

To love like his so deep so fond And when he left me all a -

lone Good-bye he said my bride, my own Mo-ment of bliss!

Just one long kiss! That's all the love my life has known. —

TRY THESE OVER ON YOUR PIANO

Remembrance.

Presto con fuoco.

Valse.

Archibald Joyce.

Piano.

The first system of musical notation for 'Remembrance' consists of two staves, Treble and Bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a dynamic marking of *ff* (fortissimo). The melody is in the right hand, and the accompaniment is in the left hand.

Andante.

The second system of musical notation continues the piece. It features a dynamic marking of *ad lib.* (ad libitum) and a *p* (piano) dynamic. The tempo is marked *Andante*. The notation includes various ornaments and a *dim. rall.* (diminuendo, rallentando) section.

Con amore.

The third system of musical notation continues the piece. It features a dynamic marking of *p* (piano) and a *Con amore* (with love) tempo marking. The notation includes various ornaments and a *dim.* (diminuendo) section.

The fourth system of musical notation continues the piece. It features a dynamic marking of *p* (piano) and a *Con amore* (with love) tempo marking. The notation includes various ornaments and a *dim.* (diminuendo) section.

The fifth system of musical notation continues the piece. It features a dynamic marking of *p* (piano) and a *Con amore* (with love) tempo marking. The notation includes various ornaments and a *dim.* (diminuendo) section.

The sixth system of musical notation continues the piece. It features a dynamic marking of *dim.* (diminuendo) and a *Con amore* (with love) tempo marking. The notation includes various ornaments and a *dim.* (diminuendo) section.

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