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1914

Sweet Kitty McKay

Silvio Hein

Composer

Julie Helene Percival

Lyricist

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SWEET KITTY MacKAY

WORDS BY
JULIE HELENE
PERCIVAL

MUSIC BY
SILVIO HEIN

COMPOSED ESPECIALLY FOR
WILLIAM ELLIOTT'S
PRODUCTION OF
"KITTY MacKAY"

Vp. 009260
1914
SWEET KIT

T. B. HARMS
AND
FRANCIS DAY & HUNTER
NEW YORK

Sweet Kitty McKay.

Lyric by
Julie Helene Percival.

Music by
Silvio Hein.

Moderato.

Piano. *f*

rit.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of five measures. The right hand features a melodic line starting on G4, moving up stepwise to D5, with some grace notes. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'f' (forte). The piece concludes with a 'rit.' (ritardando) marking.

I've trav - eled ov - er land and sea, Since
It does - n't mat - ter where I go, Her

mf
a tempo.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps. The lyrics are: "I've trav - eled ov - er land and sea, Since It does - n't mat - ter where I go, Her". The piano accompaniment is in a bass clef with a key signature of two sharps. The dynamic is marked 'mf' (mezzo-forte) and the tempo is 'a tempo.'.

but a lad of twen - ty, — So you may guess that
face it is be - fore me, — She is the on - ly

The second system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps. The lyrics are: "but a lad of twen - ty, — So you may guess that face it is be - fore me, — She is the on - ly". The piano accompaniment is in a bass clef with a key signature of two sharps. The dynamic is 'mf' and the tempo is 'a tempo.'

I have known of lass - ies fair a plen - ty, And
 lass I want al - though she may ig - nore me, I

some I thought had touched my heart but still I would - n't tar - ry - And
 think of her by day and night and I'll be faith - ful ev - er - And

now I've seen the on - ly girl I'd ev - er want to mar - ry.
 though the years may pass a - way I will for - get her nev - er.

Chorus.

Her name is Kit - ty - Yes, Kit - ty fair from

Scot-land Sweet Kit - ty - Mc - Kay you're done for me,

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 is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter note 'S' for 'Scot-land', followed by a half note 'Sweet', and then a series of eighth and quarter notes for 'Kit - ty - Mc - Kay'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

My heart is reel-ing you've caused the

The second system continues the vocal line with a quarter note 'M' for 'My', followed by a half note 'heart is', and then a series of eighth and quarter notes for 'reel-ing'. The piano accompaniment continues with similar chordal and bass line patterns.

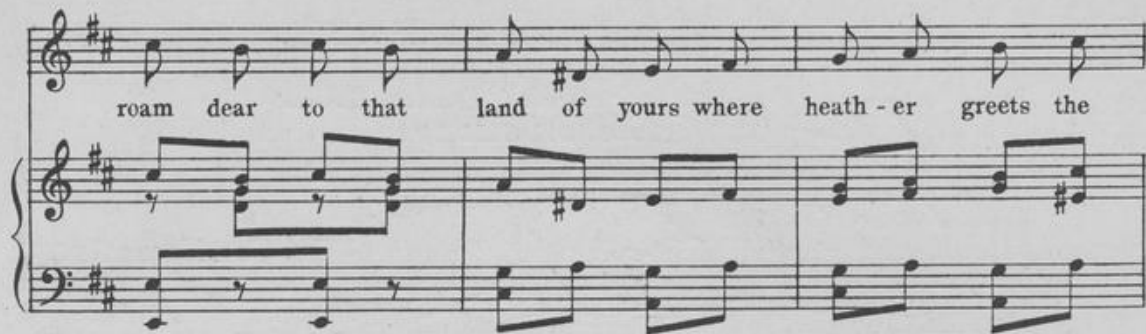
feel-ing, Oh Kit - ty - Mc - Kay why can't you see?

The third system features a vocal line starting with a quarter note 'f' for 'feel-ing', followed by a half note 'Oh', and then a series of eighth and quarter notes for 'Kit - ty - Mc - Kay'. The piano accompaniment includes some grace notes and slurs in the right hand.

I'll leave my home, dear, - And for you - I'll

The fourth system features a vocal line starting with a quarter note 'I' for 'I'll', followed by a half note 'leave my', and then a series of eighth and quarter notes for 'home, dear, - And for you - I'll'. The piano accompaniment continues with the established harmonic and rhythmic patterns.

roam dear to that land of yours where heath - er greets the



eye, I love a lass - ie, A



bon - nie, bon - ie lass - ie. Be mine, Sweet Kit - ty Mc -



Kay. Kay.



THE MAURICE GLIDE

(THE MOORISH GLIDE)

One-Step, March, Two-Step.

W. Gus. Haenschen.

Very Broad.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The music is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The first system begins with a forte (*ff*) dynamic marking. The score is overlaid with a line drawing of a man and a woman in a dancing pose. The man is wearing a suit and a hat, and the woman is wearing a dress and a hat. The drawing is rendered in a simple, sketchy style. The entire page is framed by a decorative border of musical notes and staves.

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