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1901

I've Grown So Used To You

Thurland Chattaway

Composer

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TO MYRA AND GUS.
(WHAT MIGHT HAVE BEEN.)

I'VE GROWN SO USED TO YOU.

SONG
AND



R. J. JOSE

REFRAIN

BY **THURLAND CHATTAWAY.**

AUTHOR OF "MANDY LEE," "LITTLE BLACK ME," ETC.

PUBLISHED BY

New York Music Pub. House

1433 BROADWAY, N. Y.

5

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vp. 015603
1907
I'VE

TRY THIS ON YOUR PIANO

To my friend Richard J. José.

We've Been Chums For Fifty Years.

WORDS AND MUSIC


By THURLAND CHATTAWAY.

Andante espressivo.



mf

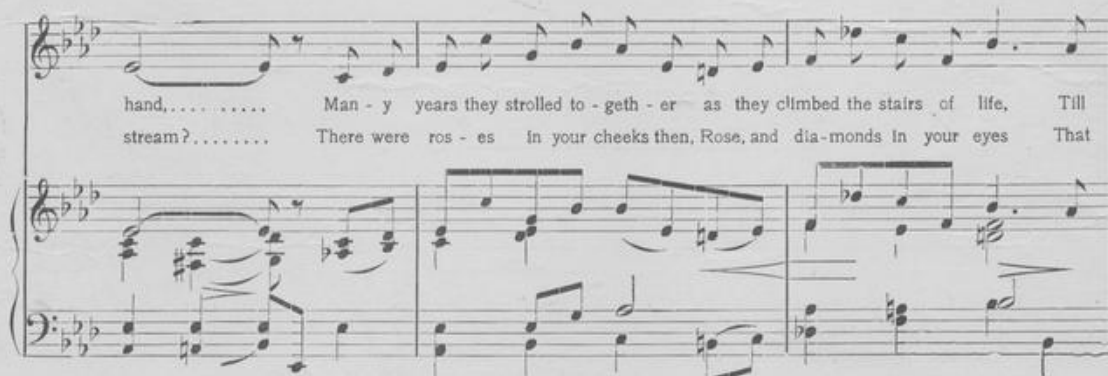
Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time, key of B-flat major. The melody is marked *mf*.



In a quaint old lit - tle cot - tage, by the fireside's gen - tle glow, A cou - ple old and gray sat hand in
"Do you still re - call the meadow where we wandered side by side, And gath - ered po - sies by its wind - ing

p

Musical notation for the first verse, including a vocal line and piano accompaniment. The piano part is marked *p*.



hand, Man - y years they strolled to - geth - er as they climbed the stairs of life, Till
stream? There were ros - es in your cheeks then, Rose, and dia - monds in your eyes That

Musical notation for the second verse, including a vocal line and piano accompaniment.

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FOR SALE WHEREVER MUSIC IS SOLD.

I'VE GROWN SO USED TO YOU.

Words & Music by THURLAND CHATTAWAY.

Andante moderato.

f

The piano introduction consists of two staves. The right hand features a series of chords in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef. The key signature is three flats (B-flat major or D-flat minor) and the time signature is common time (C).

In an old old-fashioned homestead sat a cou-ple old and gray, They were on the way - to threescore years and
"Do you still re-call the days when we went to the vil-lage school Boy and girl to- geth-er play-ing on the

p

The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves. The right hand plays a simple melody, and the left hand provides a steady accompaniment. The key signature is three flats and the time signature is common time.

ten:..... With the tide of life for man - y years they'd drift - ed side by side, The
way..... Then a - gain as youth and maid we strolled up - on the vil - lage green, I

The vocal line continues in a single staff with a treble clef. The piano accompaniment continues in two staves. The key signature and time signature remain consistent with the previous section.

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dawn of youth they'll nev - er see a - gain:..... The old man's thoughts were turning to a
 loved you then, I love you more to - day..... To see your chair, at ev'n - ing prayer, with

day that's long been dead, He was dreaming of the wed - ding bells that rang when they were wed, With the
 you no long - er here Would bring to me a mem - o - ry of man - y a by - gone year, And be -

light of love still burning in the same old lov - ers' way, Un - to his wife these words I heard him say:.....
 cause thro' all these years, old wife, your heart has been so true, I'd miss you, for 'I've grown so used to you.'.....

SONY MUSIC

CHORUS.

"When your eyes so bright have lost their light, Your voice so dear no long - er here, When

dolce.

you're called home and I'm a - lone, I won't know what to do;..... If the

'Mas - ter' knew how I'd miss you, I won - der if he'd call me too, 'Twould

break my heart if we should part, For 'I've grown so used to you.'.....

rall.

rall.

a poco rall.

p



TRY THESE OVER ON YOUR PIANO

SINCE NELLIE WENT AWAY.

Words and Music by HERBERT H. TAYLOR.

mp Chorus.

Tell her that the blue-bells are grow-ing on the heath-er, And that her moth-er
longs for her each day,..... Just say at eve-ning pray'r, we gen-tly speak her name to -

This musical score is for the song 'Since Nellie Went Away'. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/4. The piano part includes a dynamic marking of *mp* (mezzo-piano). The lyrics are: 'Tell her that the blue-bells are grow-ing on the heath-er, And that her moth-er longs for her each day,..... Just say at eve-ning pray'r, we gen-tly speak her name to -'.

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DEAR OLD DIXIE.

("When the Flower of the South Wore the Gray.")

Words by HERBERT H. TAYLOR.

Music by WM. HEAGNEY.

p ff Chorus.

Dear old Dix-ie, we all love to-day..... The he-roes in blue and the
boys in South-ern gray;..... For one flag, to-geth-er, u-nit-ed we stand,.... So we'll

This musical score is for the song 'Dear Old Dixie'. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/4. The piano part includes a dynamic marking of *p ff* (piano fortissimo). The lyrics are: 'Dear old Dix-ie, we all love to-day..... The he-roes in blue and the boys in South-ern gray;..... For one flag, to-geth-er, u-nit-ed we stand,.... So we'll'.

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GOOD-BYE, MY SOLDIER LAD.

Words and Music by THURLAND CHATTAWAY.

Chorus.

mf ff
"Good-bye!..... my sol-dier lad-die,..... You look..... just like your
dad-dy,..... And when..... he went a-way, boy,..... Then

This musical score is for the song 'Good-bye, My Soldier Lad'. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/4. The piano part includes a dynamic marking of *mf ff* (mezzo-forte fortissimo). The lyrics are: '"Good-bye!..... my sol-dier lad-die,..... You look..... just like your dad-dy,..... And when..... he went a-way, boy,..... Then'.

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