

The University of Maine

DigitalCommons@UMaine

Vocal Popular Sheet Music Collection

Public domain (may be downloaded in full)

1915

That Dear Old Mother Of Mine

Hans Von Holstein

Composer

Alma M. Sanders

Composer

Richard W. Pascoe

Lyricist

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-vp>

Recommended Citation

Von Holstein, Hans; Sanders, Alma M.; and Pascoe, Richard W., "That Dear Old Mother Of Mine" (1915). *Vocal Popular Sheet Music Collection*. Score 5587.

<https://digitalcommons.library.umaine.edu/mmb-vp/5587>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Vocal Popular Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

THAT DEAR OLD
MOTHER OF MINE

LYRIC BY
RICHARD W.
PASCOE

MUSIC BY
HANS VON HOLSTEIN
AND ALMA M. SANDERS



BUCK AND LOWNEY

PUBLISHERS OF

MUSIC THAT SELLS



ST. LOUIS, U.S.A.

233 POST ST.
SAN FRANCISCO

STRAND THEATRE BLDG.
NEW YORK

Vp. 012650
1915

THAT DEAR

IN HOLLAND

"A DUTCH WALTZ"

*Respectfully dedicated by the composer to
Her Royal Majesty Queen Wilhelmina, of Holland.*

In Holland.

A DUTCH WALTZ.

CLAIR VAN LYNDEN

1st Strain

Andante.



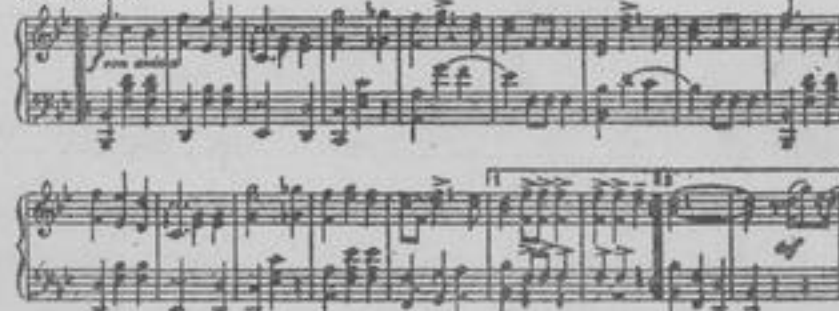
Waltz tempo.



2nd Strain



3rd Strain



British copyright secured.

Copyright MCMXY by Buck & Lowney, St. Louis, U. S. A.



FOR SALE EVERYWHERE
OR FROM PUBLISHERS
15¢

BUCK AND LOWNEY
HOLLAND BLDG.
ST. LOUIS, U.S.A.

"PUBLISHERS OF
MUSIC
THAT SELLS"

Bagaduce Music
Lending Library
Blue Hill, Maine

Donor: 934

That Dear Old Mother of Mine.

Lyric by
RICHARD W. PASCOE.

Music by
HANS VON HOLSTEIN
and
ALMA M. SANDERS.

Moderato.

The piano introduction is in 2/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a series of eighth notes in the right hand, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand and a sustained note in the left hand. Dynamics include a forte (*f*) marking at the beginning and a mezzo-forte (*mf*) marking towards the end.

The first vocal line is in treble clef, with lyrics written below the notes. The piano accompaniment is in bass clef. The music is in 2/4 time and features a key signature of two flats. The vocal melody is simple and sentimental. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include mezzo-forte (*mf*) and piano (*p*) markings.

The sun had kiss'd the hills "good-bye" all nature was at rest, When
There comes a time when hearts like mine, are fill'd with deep re-gret, The

The second vocal line continues the melody in treble clef, with lyrics below. The piano accompaniment continues in bass clef. The music maintains the 2/4 time and two-flat key signature. The vocal melody is simple and sentimental. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include mezzo-forte (*mf*) and piano (*p*) markings.

by a stream, I stood to dream, Of one I loved the best, I've brought but sorrow to her heart. My
world they'd give a-gain to live, With one they ne'er for-get, Like me, they hear a pleading voice, And

life I've lived in vain, Last night I dream'd, last night it seem'd, That I was young a - gain.
o'er the wast-ed years, They see a face, a dear sweet face, Shine thro' a mist of tears.

poco rit.

CHORUS.

I was dream-ing in the ev'-ning of an old sweet-heart, So
far a-way, so far a-way, I could hear her gen-tly sigh-ing, I could

p-f

That dear 3.

hear her cry, For the boy who went a - - stray I

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "hear her cry, For the boy who went a - - stray I". The piano part consists of chords and moving lines in both hands.

love that brow all fur - rowed now, I love those eyes that

The second system continues the vocal melody and piano accompaniment. The lyrics are "love that brow all fur - rowed now, I love those eyes that". The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support.

shine — For there's not an - oth - er sweetheart in this wide, wide world, Like that

The third system of the score shows the vocal line and piano accompaniment. The lyrics are "shine — For there's not an - oth - er sweetheart in this wide, wide world, Like that". The piano part features a more active bass line in this system.

1 2
dear old Moth - er of mine. I was mine.

The fourth system concludes the page with a repeat sign and two endings. The lyrics are "dear old Moth - er of mine. I was mine.". The first ending leads back to an earlier part of the song, and the second ending provides a final resolution. The piano accompaniment is also shown with repeat signs.

That dear 3

THE SONG OF MERIT

© The GIRL of the LIMBERLOST

By Richard A. Whiting. Hans Von Holstein. Richard W. Pascoe.

That old saying about Music having charms is good; that is some kinds of music has; there is one song in particular that has more charms attached to it than any fifty songs that were ever sung. "The Girl of the Limberlost"—oh—that song—what sweetness—what rhythm—what funny little sensations this song causes to run up and down your back; it's not only the words—it's not only the music—it's the wonderful combination.

CHORUS.

When the green and gold are blending, In the sweet Oc. to . ber time, I'll be

It glides along like a fairy story and you just either have to hum it or whistle it because it is absolutely contagious. It has that wonderful sweetness that you only find in one song out of a million. People listening to "The Girl of the Limberlost" ask one another why all songs aren't like it, but there is that little different something in it that makes you lean back and positively inhale the sweet sonorous tones and when once sung, you applaud and applaud and insist on hearing it over and over.

com . ing back to claim you, For my own El . no . ra mine, Thro' the gloaming we'll be

"The Girl of the Limberlost" tells the story of a coy damsel of the North woods, who sat by a little stream thinking of her sweetheart and it makes you glad—sad—happy and hundreds of other little things that we haven't space to mention.

roaming, 'Till the woodland stream we've cross'd, Oh I'll bless the day that brings me back again, To

British copyright secured.

Copyright MCMXV by Buck & Lowney, St. Louis, U. S. A.

This song is published in the city of St. Louis by Buck & Lowney, the same publishers that introduced "Laddie"—the True Blue Song, but "The Girl of the Limberlost" is a worthy successor to "Laddie" and—well, we can't say any more. Hear it yourself and you'll heartily agree with all we have said in this article. It is supreme. It's one great big—decisive HIT.

SAN FRANCISCO
411 Post Street

BUCK AND LOWNEY
Publishers of Music That Sells
Holland Building
ST. LOUIS, MO.

NEW YORK
Strand Theatre Bldg.