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Toddle Along, Toward The Land of Better Days

Richard A. Whiting
Composer

Raymond B. Egan
Lyricist

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OPERATIC EDITION

TODDLE ALONG TOWARD THE LAND OF BETTER DAYS

SONG

LYRIC BY
RAYMOND B. EGAN

MUSIC BY
RICHARD A. WHITING



STARKER

Vp. 011673
1921

TOD



21

Jerome H. Remick & Co.
NEW YORK — DETROIT

TODDLE ALONG

TOWARD THE LAND OF BETTER DAYS

SONG

Lyric by
RAYMOND B. EGAN

Music by
RICHARD A. WHITING

VOICE Moderato

Were I a
Let's all for-

PIANO *f* L.H. R.H. L.H. *p* (*mp*)

for-tune tell-er mys-tic spell-er of the days to be And could I
-get the pres-ent in the pleas-ant dream of days to be And let's for-

mp

read by star or palm The fu-ture's ris-ing storm or calm And if it
-get this gray day's storm In thoughts of bet-ter days un-born Just put your

mp

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then be - fell me one said tell me what fate's wait - ing me — Al - tho' I
best foot for - ward say one more word of good cheer each day — The dark - est

saw a fu - ture gray — I'd smile and hope - ful - ly I'd say —
cloud e'er gazed up - on — Is that which ush - ers in the dawn —

CHORUS

Tod - dle a - long to - ward the land of bet - ter days —

p-f

Tod - dle a - long and find your own red let - ter days — If

sun-shine don't find you that's one sign You should go look for the

sun-shine Don't bor-row sor-row from to-mor-row

Live love and laugh while you may Don't paint life's pic-ture in the

hues of blues and grays Each lit-tle cloud at heart is

on - ly drift - ing haze So

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a half note 'on', followed by quarter notes 'ly', 'drift', and 'ing', then a half note 'haze' with a long horizontal line indicating a sustained note, and finally a quarter note 'So'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

don't stop to count up your cares For that on - ly brings you gray

The second system continues the melody. The vocal line has eighth notes for 'don't stop to count up your', a quarter note 'cares', a half note 'For', and eighth notes for 'that on - ly brings you gray'. The piano accompaniment features a more active right hand with eighth-note patterns and a consistent eighth-note bass line.

hairs Tod - dle a - long to - ward the land of bet - ter

The third system shows the vocal line with a half note 'hairs', followed by eighth notes for 'Tod - dle a - long to - ward the land of bet - ter'. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line.

1. days 2. days D.S.

The fourth system contains two first endings. The first ending is marked '1.' and the second '2.'. Both vocal lines consist of a half note 'days' followed by a long horizontal line. The piano accompaniment for both endings features a right hand with chords and a left hand with a steady eighth-note bass line. The system concludes with a double bar line and the instruction 'D.S.' (Da Capo).

Why, Dear?

Lyric and Music by
HENRY R. COHEN
Writer of "CANADIAN CAPERS"

CHORUS

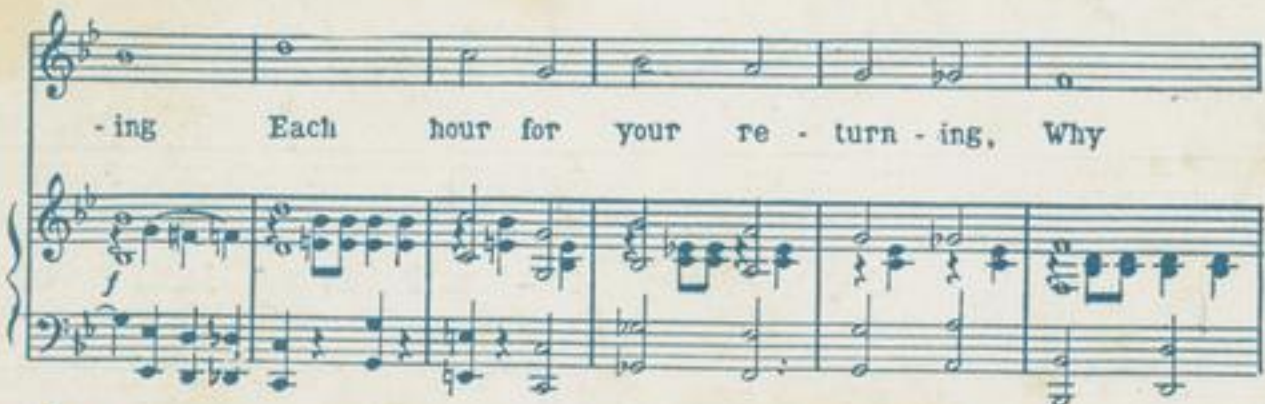
Why, dear am I lone - ly For you and you



on - ly Why, dear am I yearn -



- ing Each hour for your re - turn - ing, Why



keep my heart ach - - ing When you know it's



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