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Out Where The Billows Roll High : Baritone or Contralto

H. W Petrie

Composer

Jeff T Branen

Lyricist

Grover

Illustrator

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OUT WHERE THE
BILLOWS ROLL HIGH

WORDS BY
J. T. BRANEN

MUSIC BY
W. H. PETRIE

COMPOSER OF
"ASLEEP IN THE DEEP"
"DOWN IN THE DEEP"



FRANK K. ROOT EDITION.

Trade Supplied by the

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5

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OUT

OUT WHERE THE BILLOWS ROLL HIGH.

Baritone or Contralto.

Words by J. T. BRANEN.

Music by H. W. PETRIE.

Cantabile.

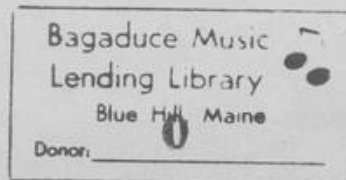
The musical score is written for Baritone or Contralto voice and piano. It begins with a piano introduction in B-flat major, 12/8 time, marked *Cantabile*. The introduction consists of two systems of piano accompaniment. The first system features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The vocal entry occurs in the third system, with two verses of lyrics. The first verse is: "1. Hark..... to the night-winds that sigh,.....". The second verse is: "2. Now..... as the dark shadows fall,.....". The piano accompaniment continues with a steady bass line and chords in the right hand. The score concludes with a final piano accompaniment system.

1. Hark..... to the night-winds that sigh,.....
2. Now..... as the dark shadows fall,.....

Voi ces from o - ver the o cean.
What..... is the wide world with - out you?

Entered at Stationers Hall, London, England.

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Out where the bil - lows roll high,
Life is a boon aft - er all,

There's where I long to be;
Liv - ing a - way from you:

Du - ty de-mands that I must go,
Hence - forth we jour - ney side by side,

Fare - well to thee, fond heart;
Sweet is the thought to me,

Grieve not for me..... for well we know.....
 Happy to-night..... for we shall glide.....

Dear - est of friends must part.....
 Out - o'er the deep blue sea.....

Dear - est of friends must part.....
 Out - o'er the deep blue sea.....

REFRAIN.

Out..... on the deep..... where the bil - lows roll high.....

Fight - ing the waves..... as they mount..... to the sky,.....

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

Sail - ors are we,..... Hap - py and free,.....

The second system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same eighth-note patterns as the first system.

Guid - ing our ships at sea,.....

The third system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same eighth-note patterns as the first system.

Oft..... as we list..... to the storm..... pet-rel's cry,.....

The fourth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same eighth-note patterns as the first system.

Giv - ing us warn - ing that dan - ger is nigh.....

Crescendo.

Voi - ces in pray'r.... Sound..... on the air,.....

ff

Out..... where the white - crest-ed bil - lows roll high,.....

ff

Out where the white-crest-ed bil-lows roll high. Out where the white-crested bil-lows roll high.

Rallentando.

ff

DON'T FORGET TO WRITE TO ME.

CHORUS.

Words and Music by
GEO. L. SPAULDING

Don't for-get to write to me Write me ev-'ry day.

Don't for-get I'm anx-i-ous And your ma-ni-miles a-way:

Don't for-get that you are mine Don't for-get that I am thine

If you on-ly send a line, Why don't for-get to write.

WHY DO I LOVE YOU?

REFRAIN.

FREIDA PAULINE COHEN.

Why do I love you? Why do I love you?

Not for the things you say. Not for your sam-ple way.

Why do I love you? Why do I love you?

Sweet ev-er, cross nev-er, that's why I love you.

THIS SEASON'S SONG SUCCESSES.

COMPLETE COPIES MAY BE OBTAINED WHEREVER MUSIC IS SOLD.

EVERY ONE KNEW MARY.

CHORUS

Words and Music by GEO. L. SPAULDING.

Ev-e-ry-one knew Ma-ry knew her like a book.

Ev-e-ry-one knew Ma-ry by her sim-ple look

How em-barrassed she used to be at her pop-u-lar-i-ty, for

Ev-e-ry, ev-ry ev-ry-one knew Ma-ry.

"GIRLIE, HOWDY DO?"

CHORUS.

(Not too fast.)

Words and Music by GEO. L. SPAULDING.

Girl-ie how-dy do Girl-ie how are you?

You look like a lit-tle bunch of pos-sies

Won't you take my arm? There can be no harm. Say!

Girl-ie how-dy do-üe-de-oo-üe-de-an dy