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1915

So Long Letty : Duet

Earl Carroll

Composer

Starmer

Illustrator

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SO LONG LETTY

So Long Letty

A PLAY WITH MUSIC-

BOOK BY
OLIVER MOROSCO
AND
ELMER HARRIS

WORDS AND MUSIC
BY
EARL CARROLL
DIRECTION OF OLIVER MOROSCO

All the Comforts of Home	60
Cab-Arabian Nights	60
Here Comes the Married Men	60
On a Beautiful Beach	60
So Long Letty	60
To Hear Your Voice	60
That Rushin' Rag	60
The Same Old Thing Turned 'Round	60
You Used to Be Good to Me	60
Selection	1.00

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ADDED NUMBERS

I Love Them All	Popular 50
You're Welcome Back to California	Popular 50

Vp. 004961
1915
So Long

STARMER

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NEW YORK CHICAGO SAN FRANCISCO
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BEAUTIFUL SACRED SONGS FOR CHURCH, HOME AND CONCERT USE

Teach Me To Pray

Lyric by
GEORGE GRAFF JR.

Solo Four Keys Eb, Bb to D. - F. Ab and Bb

Duet Two Keys F and Bb

Music by
JESSIE MAE JEWITT

Andante religioso
Fervently

Octavo; Male, Female or Mixed Voices

Teach me to pray, Lord God in Heav'n a-bove, Teach me to know that in Thy bound-less love, Thou see-est ev - 'ry

spar-row that may fall, And giv-est what is best for all. Al- tho' my ways are laid in pas-tures drear,

p dolce *mp* *mp Agitato little faster* *p rit.* *mf a tempo*

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I Come To Thee

Lyric by
GEORGE GRAFF JR.

Solo Four Keys Db, Bb to C. - Eb. F and Ab

Duet in F

Music by
CARO ROMA

Lento

Octavo; Male, Female or Mixed Voices

I come to Thee at last, oh Lord, for rest, With wa-sted years, with heart and mind op-pressed; And now Thy

prom - ise is to me so sweet, That I shall find for - give - ness at Thy feet.

mp *dim.* *rit.* *colla voce*

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It Was For Me

Andante cantabile

Solo Three Keys F, C to D. Ab and Bb

Duet Two Keys Bb and F

Lyric and Music by
CHARLES B. BLOUNT

Octavo; Male, Female or Mixed Voices

It was for me, that Je-sus came to suf - fer, It was for me, He died up - on the tree, It was for

me, with God, He in - ter - ced - ed, It was for me, ah yes, it was for me.

cresc. *mf* *dim.* *mp* *ad lib.* *p* *cresc.* *mf* *dim.* *mp* *colla voce* *cantando*

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So Long Lett,

DUET

3

Words and Music by
EARL CARROLL

Moderately (*not draggy*)

The musical score is written for piano and voice. It begins with a piano introduction in C major, 4/4 time, marked 'Moderately (not draggy)'. The introduction consists of two staves of piano accompaniment. The first staff has a melody starting on G4, moving up stepwise to C5, then down to G4, and finally to E4. The second staff has a bass line starting on C3, moving up stepwise to G3, then down to C3, and finally to A2. The introduction ends with a 'rit.' (ritardando) marking. The duet begins with the man's part on the first staff and the woman's part on the second staff. The man's part starts with the lyrics 'He: If you should leave me, I don't know what I'd do, I'd come each eve-ning, And hold your hand just so, That's tel-ling me, You're tel-ling me, Lit-tle things I al-ways knew. — ve-ry nice, Yes, ve-ry nice, But it's pret-ty tame you know! —'. The woman's part starts with the lyrics 'She: You're That's'. The piano accompaniment continues throughout the duet, providing harmonic support for the vocal lines. The score is written in C major, 4/4 time, and is marked 'Moderately (not draggy)'. The piano part is written in treble and bass clefs. The vocal parts are written in treble clef. The lyrics are written below the vocal staves.

mf *rit.*

p

He: If you should leave me, I don't know what I'd do, I'd come each eve-ning, And hold your hand just so, That's tel-ling me, You're tel-ling me, Lit-tle things I al-ways knew. —
ve-ry nice, Yes, ve-ry nice, But it's pret-ty tame you know! —

She: You're That's

He: I'd be as lone-ly, As an-y fel-low that you know. — She: But you
I'd spend each mo-ment, That I could re-ally spare with you, — Well that

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would-nt be good,—No, you could-nt be good,—For they nev-er made a fel-low so — He: Oh
is - nt a lot,—No, it is - nt a lot,—You might spend a lit-tle mon-ey, too,— I

yes I would, *She:* Oh, yes you would, I'd be fool-ish to be-lieve in you. — He: Oh,
love but you. — Oh, yes you do, — Ma-ny girls have heard that same old song. — Oh,

yes I would, *She:* Oh, yes you would, — I'd like to know what you would do. —
no not I, — Then tell me why, — You're goin' to mope when I am gone. —

CHORUS (*A little brighte*)

I'll miss you So long, so long Let - ty, If you go, on your way so

far. — I'll kiss you So long, so long, Let - ty, And you know, what my kis - ses

are. — And tho' you take my heart a - way with you, You'll leave your own be - hind you
And if you take my lov - in' heart a - long, What good's a fel - low when his

if you do, So if you love me, love me, Stay don't make me say, So long Let - ty,
heart is gone.

2.
dear! I'll miss you, So Long Let - ty, So Long Let - ty, So Long Let - ty, dear!

Another Gem by the Well Known Composer
ERNEST R. BALL

MY ROSARY FOR YOU

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Solo Five Keys — C, c to d. D♭, d♭ to e♭. E♭, e♭ to f. F, f to g. G, g to a. 60¢ each

Duet, Two Keys — In D♭, Soprano or Tenor g♯, to a♯. and Contralto or Baritone

(lead) d♭ to e♭. In F, Soprano or Tenor (lead) f to g. and Contralto or Baritone b♭ to c. 75¢ each

Octavo, Male, Female and Mixed Voices 15 cents each

Violin or Flute Obbligato 15 cents each

Lyric by
AMY ASHMORE CLARK

Music by
ERNEST R. BALL

In Barcarole tempo

A musical score for the song "My Rosary for You" by Ernest R. Ball, with lyrics by Amy Ashmore Clark. The score is written for voice and piano. It begins with the tempo marking "In Barcarole tempo". The music is in 6/8 time and features a key signature of two flats (B-flat and E-flat). The lyrics are: "A ros-a-ry I wrought for you, Each pearl a mem-o-ry Of hap-pi-ness my heart once knew, Of love you had for me. Each ros-a-ry must have its cross To bear un-to the end, And mine is just my bro-ken heart, Which on-ly you can mend. My ros-a-ry will". The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *p*, *rit.*, *a tempo*, *a little animated*, *poco rit.*, and *mf*. The piano accompaniment consists of chords and arpeggiated figures.

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A Song Destined to Enjoy Longevity

Who Knows?

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Baritone (Lead) and Soprano or Tenor 75 cents
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Poem by
PAUL LAWRENCE DUNBAR

Musical Setting by
ERNEST R. BALL

Larghetto

Thou art the soul of a summer's day,
Thou art the breath of the rose; But the summer is fled and the
rose is dead;— Where are they gone,— who knows, who knows?
Thou art the blood of my heart of hearts, Thou art my soul's re -

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BEAUTIFUL IRISH BALLADS

THAT ARE BEING SUNG BY THE WORLD'S GREATEST ARTISTS
THEY SHOULD BE IN EVERY HOME

MOTHER MACHREE

Lyric by
RIDA JOHNSON YOUNG

Music by CHAUNCEY OLCOTT
& ERNEST R. BALL

Tenderly with much expression

Sure I love the dear old - ver that shines in your hair, And the
brow that's all fur - rowed, And wrink - led with care I
kiss the dear fin - gers so toil worn for me, Oh, Gou

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SOLO, FOUR KEYS:—B \flat , (B \flat TO D) C, D, AND F. DUET, TWO KEYS:—B \flat AND F

A LITTLE BIT OF HEAVEN SHURE THEY CALL IT IRELAND

Poem by
J. KEIRN BRENNAN

Music by
ERNEST R. BALL

Shure, a lit - tle bit of Heav - en fell from out the sky one day, And
nes - tled on the o - cean in a spot so far a - way, And
when the An - gels found it, Shure it looked so sweet and fair, They

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SOLO, THREE KEYS:—A \flat , (C TO F) B \flat AND C

WHEN IRISH EYES ARE SMILING

Lyric by
CHAUNCEY OLCOTT & GEO. GRAFF, Jr.

Music by
ERNEST R. BALL

CHORUS

When I - rish eyes are smi - ling, Sure it's like a morn in
Spring, In the lil of I - rish laugh - ter, You can hear the
an - gels sing, When I - rish hearts are hap - py, All the

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SOLO, THREE KEYS:—C, (E TO E) D AND F

Too-ra-loo-ra-loo-rai THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Too - ra - loo - ra - loo - rai, Too - ra - loo - ra - li,
Too - ra - lob - ra - loo - rai, Hush now, don't you cry,
Too - ra - loo - ra - loo - rai, Too - ra - loo - ra -

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SOLO, THREE KEYS:—C, (C TO C) E \flat AND F

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