

MEDIUM-G



DARLIN'



by

HAROLD G. FROST

60

McKINLEY MUSIC CO
ROOT STANDARD EDITION
Chicago — New York
Albert-Son, Austro-Hungarian Agents, Sydney, Australia

One of our best ballads is the following beautiful waltz song. The opening strains of the verse are here shown:

Weeping Willow Lane

Lyric by
HAROLD G. FROST

SOLO OR DUET

Music by
F HENRI KLICKMANN

Moon - light thro' the wil - low trees, Love songs
Sil - v'ry moon-beams oft re - call Gold - en

sigh - ing on the breeze, Bring - ing sweet - est mem - o - ries
days you were my all; Twi - light shad - ows soft - ly fall

The music of the chorus is charmingly simple and catchy:

CHORUS

Wan - d'ring where the Weep - ing Wil - lows grow, Dream - ing there of
days you loved me so; Weep - ing Wil - lows too, dear,

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THE MCKINLEY MUSIC CO.
Chicago :: New York

DARLIN'

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Words & Music by
HAROLD G. FROST

Grazioso.

p

pp *pp*

p *pp* *pp*

p *a tempo*

mp *mp*

mp

mp

Red * *Red* * *Red* * *Red* * *Red* *

'Tis twi-light, and shadows are fall - in', Dar - lin', dar - lin', 'Tis

Red * *Red* * *Red* * *Red* * *Red* * *Red* *

twi - light, and to you I'm call - in', Dar - lin', dar - lin'. The

Red * *Red* * *Red* * *Red* * *Red* * *Red* *

night winds are sigh - in', for we're far a - part, There's no need de - ny - in' the

Red * *Red* * *Red* * *Red* * *Red* *

cresc. *mf* *f*

tear-drops that start, For I know that your ab-sence is break-in' my

cresc. *mf* *f*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *mf*, and *f*. The key signature has one sharp (F#).

rall. *p* *ad lib.* *pp*

heart, Dar-lin', dar-lin'.

a tempo

p *Colla voce* *pp* *mp*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a *rall.* section followed by *a tempo*. Dynamics include *p*, *ad lib.*, *pp*, *Colla voce*, and *mp*. The key signature changes to two flats (Bb).

p a tempo.

I know there is no need o' sigh-in',

rall. *pp* *p a tempo.*

The third system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note B4. The piano accompaniment includes a *rall.* section with *pp* dynamics, followed by *a tempo* with *p* dynamics. The key signature has two flats (Bb).

Dar-lin', dar-lin', But some-how my heart keeps a-cry-in',

The fourth system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, B4, and C5, then a half note B4. The piano accompaniment features a steady *a tempo* accompaniment. The key signature has two flats (Bb).

mp
Dar - lin', dar - lin'. The voice of my heart cry - in'

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a melodic phrase in G major, marked *mp*. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

out for its all Will sound thro' the deep - en - in' shad - ows that fall, In

cresc. mf

The second system continues the vocal melody and piano accompaniment. The vocal line is marked *cresc.* and *mf*. The piano accompaniment includes dynamic markings *cresc.* and *mf*. Pedal points are indicated with 'Ped' and asterisks.

hopes that you some day will an - swer my call,

rall.

The third system shows the vocal line and piano accompaniment. The vocal line is marked *rall.*. The piano accompaniment features a change in tempo and dynamics, with *rall.* markings in both parts.

pad lib
Dar - lin', dar - lin'.

ppp

Colla voce
p

The fourth system concludes the piece. The vocal line is marked *ppp*. The piano accompaniment is marked *Colla voce* and *p*. The system ends with a *ppp* dynamic marking and a fermata over the final notes.

Here is the opening strain of one of the dantiest, most original ballads
we ever published:

Lyric by
HAROLD G. FROST

SWEET
Hawaiian Moonlight
(Tell Her of My Love)

Music by
F. HENRI KLICKMANN

Dreamily.

p Small notes (*Alto*) ad lib.

SOLO DUET

Mem-ry takes me back in dreams Where Ha - wai - ian

moon - light gleams, Vine-flow'rs are swing-ing, some-one is sing - ing,

The second strain, in another key, commences as follows:

mf a little slower. *rit.*

"Come back to me, Come back to me, I love but thee, I love but

mf colla voc. *rit.*

And here is a part of the beautiful ending.

Sweet Ha - wai - ian moon - light, Tell her of my love,

p *colla voce* *trem. allarg.*

L.H.

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