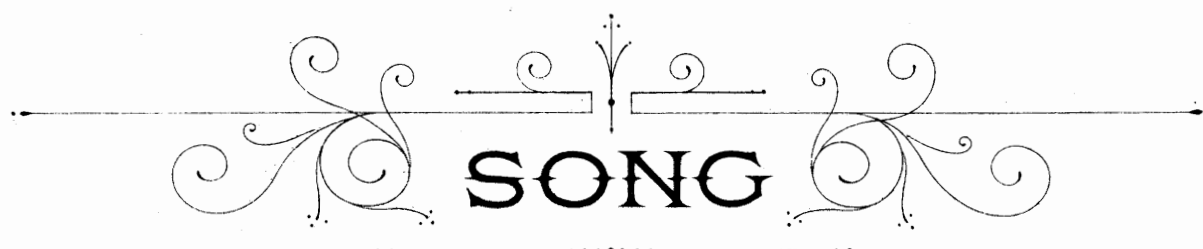


KEEP THE HOME-FIRES BURNING

('TILL THE BOYS COME HOME)



WORDS BY

LENA GUILBERT FORD

MUSIC BY

IVOR NOVELLO

LA FIAMMA ARDENTE..... 60 cents

NAAR I KOMMER HJEM!.....60 cents

PRICE 60 CENTS.

'TILL THE BOYS COME HOME

MARCH, *Piano Solo*.....60 cents

CHAPPELL & CO LTD.
41, EAST THIRTY-FOURTH STREET,
NEW YORK.

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Evelyn Sharpe's Sensational Ballad Success
"When the great red dawn is shining"

Words by
EDWARD LOCKTON

SONG

Music by
EVELYN SHARPE

REFRAIN

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The melody is written on a single treble clef staff, while the piano accompaniment is written on grand staves (treble and bass clefs). The lyrics are placed below the vocal line. The score includes dynamic markings such as *mf* (mezzo-forte) and *8ve* (octave). The lyrics are: "When the great red dawn is shin - ing, — When the wait - ing hours are past, — When the tears of night are end - ed, — And I see the day at last; — I shall".

When the great red dawn is shin - ing, — When the wait - ing

hours are past, — When the tears of night are end - ed, —

— And I see the day at last; — I shall

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KEEP THE HOME-FIRES BURNING

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Words by
LENA GUILBERT FORD

(TILL THE BOYS COME HOME.)

Music by
IVOR NOVELLO

Tempo di Marcia

VOICE

PIANO

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Tempo di Marcia'. The score is divided into four systems, each with a voice line and a piano accompaniment line. The piano part features a steady, rhythmic accompaniment with some triplet figures. The voice part contains the lyrics. Dynamics include *mf* (mezzo-forte), *f* (forte), *mf e poco stacc.*, *cresc.* (crescendo), and *mf* again. There are also markings for *mf* and *mf* in the piano part. The lyrics are: 'They were sum-moned from the hill-side, They were called in from the glen, And the Coun-try found them read-y At the stir-ing call for men. Let no tears add to their hard-ships, As the'.

They were

sum-moned from the hill-side, They were called in from the glen, And the

mf e poco stacc.

cresc. Coun-try found them read-y At the stir-ing call for

cresc.

men. Let no tears add to their hard-ships, As the

Sol-diers pass a - long, And al though your heart is break-ing, Make it

cresc. *ten.*

cresc. *ten.*

sing this chee - ry song. —————

rall.

f *rall.*

REFRAIN

Keep the Home-fires burn - ing While your hearts are yearn - ing,

p-f 2nd time

Though your lads are far a - way They dream of Home;

There's a sil - ver lin - ing Through the dark cloud shi - ning,

marcato
Turn the dark cloud in - side out, Till the boys come Home.

marcato

Repeat Refrain ad lib.

mp
O - ver

seas there came a plead - ing, "Help a Na - tion in dis - tress!" And we

mp e poco stacc.

f

mf

cresc.

gave our glor - ious lad - dies; Hon - our bade us do no less.

cresc.

mf

For no gal - lant Son of free - dom To a ty - rant's yoke should

mf

bend; And a no - ble heart must an - swer To the sa - cred

cresc. *ten.*

cresc. *ten.*

call of "Friend."

rall.

f *rall.*

REFRAIN

Keep the Home-fires burn - ing While your hearts are yearn - ing, Though your lads are

p-f 2nd time

far a - way They dream of Home; There's a sil - ver lin - ing

Through the dark cloud shi - ning, Turn the dark cloud in - side out, Till the boys come

cresc.

Home.

f marcato

757551

By the composer of "The sunshine of your Smile"

LAND OF THE LONG AGO

Song

Words by
CHARLES KNIGHT.

Music by
LILIAN RAY.

There is a land where - in our troth we - plight - ed.

mp a tempo

This system contains the first line of the song. It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo and dynamics are marked *mp a tempo*.

Hap - py the mem - 'ry of that gold - en day!

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The piano part includes some triplet figures in the right hand.

Heart beat with heart, and souls were u - ni - ted,

f *p*

This system contains the third line of the song. The piano part features a forte (*f*) section followed by a piano (*p*) section. The system concludes with several repeat signs and first endings marked *Red.*

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