

DEAR CORENE

Words by
BART Mc MORROW

Music by
EMILY ROBERTS LEWIS

Flora

Blends



JOHN T. HALL MUSIC PUB. CO
NEW YORK CITY

TRY THIS ON YOUR PIANO CHRISTMAS

Words and Music by
DR. F. SANFT

Intro
Andante

Piano

The piano introduction is written for piano in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a forte (f) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante'. The introduction concludes with a 'rit.' (ritardando) marking.

Though marts and streets seem'd des - o - late, Ev - 'ry
— Hap - piest moth - ers show up toys, A - dorn -

The first system of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The piano part is marked with a mezzo-forte (mf) dynamic. The lyrics are: "Though marts and streets seem'd des - o - late, Ev - 'ry — Hap - piest moth - ers show up toys, A - dorn -".

house is light - ed bright; There's —
ing win - dows hand - some - ly; And —

The second system continues the vocal and piano accompaniment. The lyrics are: "house is light - ed bright; There's — ing win - dows hand - some - ly; And —".

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DEAR CORENE

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EMILY ROBERTS LEWIS

Andante moderato

Piano



f

The piano introduction consists of two staves. The right hand begins with a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Andante moderato' and the dynamic is 'f'.

Voice

I am think - ing to - night of the hours that we spent, 'neath the
I am told that the old mill has long been re - placed, And the



p

The first line of the song features a vocal melody and piano accompaniment. The piano part is marked 'p'.

moon's sil - v'rylight, dear Cor - ene, — When I knew by your smile, ev - 'ry
church on the hill is no more, — And the stream with its wa - ters so



The second line of the song continues the vocal melody and piano accompaniment.

word that you meant, As we wan - dered a - long by the stream, — Where we
cry - tal and pure, Is still run - ning the same as of yore, — But the



The third line of the song concludes the vocal melody and piano accompaniment.

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ram - bled at will to the grove on the hill, Where those
church on the hill or the old fash - ioned mill, Or the

sto - ries of love oft we told, And it seems Cor - ene dear, in my
stream that we all loved so well, Don't ap - peal to me dear, As in

dreams you are near, I see your sweet smile as of old.
fan - cy I hear, The sto - ry I taught you to tell.

rall.

Valse Lento

I learn to love you more and more as we old - er

grow, ————— I hope you'll nev - er need to doubt that

What I say is so, ————— Tho' time may change what

man has made, or that which na - ture grew, ————— No time nor

an - y - thing can change, A love that's good and true. —————

Try These Songs on Your Piano

Three Roses.

(The Rose of My Heart, Dear, That's You.)

BALLAD.

Written by
WM J McKENNA

Composed by
JOHN T HALL

Andantino Espressivo

Send me a rose each morn - ing a rose all a gleam with sum - mer
Rose of the morn I'll press it so close to my heart and breathe your
dew I'll wear it, my breast a - dom - ing. And
name. So ten - der - ly I'll ca - res - s - it. And

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This Wonderful Ballad has a great melody and its tremendous climaxes afford singers an opportunity not to be found in any other song.

WOOF!

Words by
ALFRED BRYAN

Music by
JACK WELLS

Moderato

VAMP I'LL BE READY

I've got a lit - tle dog who nev - er told a lie - He
I took that dog a long one day to see my girl - I
I took that dog to Jer sey to a farm one day - He
nev er learnt to talk, and that's the rea - son why - He
told her that the dog was worth his weight in pearl - She
looked at all the chick - ens and he turned a way - And

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This great Comic song is a "Doggone" good number. Forget all other dog songs. This one's here to stay.

Then I Wouldn't Have To Worry Any More

Words by
ALFRED BRYAN

Music by
JACK WELLS

CHORUS

I'd like to have a dol - lar in my pocket. Ev' - er
time she kiss'd an' wh - is - t - l - ed on the sly. My
palm I'd like to lux - ur - e with a - sed - u - c - i - o - u - s - s - y - n - e - c - k - l - e - v' - er
time she wink'd and caught the oth - er fel - low's eye. I'd

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