

Mrs. C.A. Jones.



SONGS

—BY—

GEORGE SIEMONN.



In March	Sop. or Ten. } .50 Mezzo-Sop. or Bar. }
Sing it Mother, Sing it Low	Sop. or Ten. } .50 Mezzo-Sop. or Bar. }
Baby (Where did you come from, Baby Dear?)	Sop. or Ten. } .50 Mezzo-Sop. or Bar. }
The Sea	Sop. or Ten. } .50 Mezzo-Sop. or Bar. }

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BABY

(Where did you come from, baby dear?)



GEO. MACDONALD

GEO. SIEMONN

Allegretto giocoso

Piano introduction in G major, 2/4 time. The right hand plays a rhythmic accompaniment of eighth notes and chords. The left hand plays a simple bass line. Dynamics include *f* (forte) and *p* (piano).

mp

Where did you come from, ba - by dear? Out of the ev-ry-where in - to here.

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment includes dynamics *mp* (mezzo-piano) and *pp* (pianissimo), and the instruction *sempre staccato*.

Where did you get those eyes so blue? Out of the sky as I came through.

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment includes dynamics *mp* (mezzo-piano) and *pp* (pianissimo).

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What makes the light in them sparkle and spin? Some of the star-ry spikes left in.

mp *pp*

Where did you get that lit-tle tear? I found it wait-ing when I got here.

mp *pp*

f *p*

What makes your forehead so smooth and high? A soft handstrokd it as I went by.

mp *pp*

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What makes your cheek like a warm white rose? I saw something better than an-y-one knows.

mp *pp*

Whence that three-cornered smile of bliss? Three an-gels gave me at once a kiss.

mp *pp*

Where did you get this pearl-y ear? God spoke, and it came out to hear.

mp *pp*

f *p*

mp

Where did you get those arms and hands? Love made it-self in-to bonds and bands.

mp *pp*

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a dynamic marking of *mp*. The piano accompaniment starts with a *mp* dynamic in the bass line and a *pp* dynamic in the treble line.

Feet whence did you come, you dar-ling things? From the same box as the cher-ubs' wings.

mp *pp*

Detailed description: This system contains the second line of music. It follows the same format as the first system, with a vocal line and piano accompaniment. The piano accompaniment has *mp* dynamics in the bass line and *pp* dynamics in the treble line.

How did they all just come to be you? God thought a-bout me, and so I grew. But

mp *pp*

Detailed description: This system contains the third line of music. It follows the same format as the previous systems, with a vocal line and piano accompaniment. The piano accompaniment has *mp* dynamics in the bass line and *pp* dynamics in the treble line.

rit.

how did you come to us, my dear? God thought a-bout you, and I am here.

mp *rit.* *pp*

Detailed description: This system contains the fourth and final line of music. It follows the same format as the previous systems, with a vocal line and piano accompaniment. The piano accompaniment has *mp* dynamics in the bass line and *pp* dynamics in the treble line. A *rit.* (ritardando) marking is placed above the vocal line and below the piano accompaniment.

LYRIC FANCIES

A Selection of Songs

BY

AMERICAN COMPOSERS



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