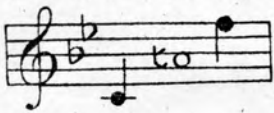
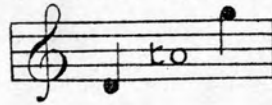


Nº 1 IN B^b



Nº 2 IN C



Nº 3 IN D



“BREAK O’ DAY”

* SONG *

THE WORDS BY

P. J. O’REILLY



The Music by



WILFRID SANDERSON.

PRICE 60 CENTS (NET)

BOOSEY & C.

9 EAST SEVENTEENTH STREET, NEW YORK

AND

295 REGENT STREET, LONDON, ENG.

THIS SONG MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION, HOWEVER, IS STRICTLY PROHIBITED

PRINTED IN U. S. A.

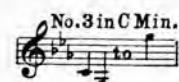
COPYRIGHT MCMXV. BY BOOSEY & CO.

Boosey & Co.

OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

No. 1 in A Min.  No. 2 in B Min. 

HARLEQUIN

No. 3 in C Min. 

Words by
COMFORT PARRY.

Music by
WILFRID SANDERSON

Animated and vigorous.

Pat-ter and tum-ble, Cheer and re-call, Col-um-bine's kiss is Sweet-er than all. Laugh and Luck's cer-tain!

Love and all's right! Ring down the cur-tain; Comrades, Good-night!

dim e rit. *f* *colla voce*

f marcato *dim e rit.* *f*

a tempo. *mf* *f* *rit.* *f* *rit. marc.* *f a tempo.*

a tempo. *mf* *f* *rit. marc.* *f a tempo.*

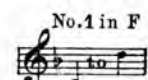
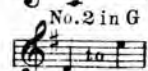
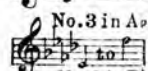
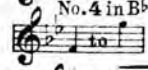
Copyright MCMXXI by Boosey & Co.

Words by
DE BURGH D'ARCY.

A LITTLE COON'S PRAYER

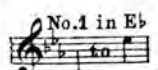
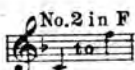
Music by
BARBARA HOPE

Andante
(to be rendered in a dreamy manner.)

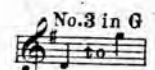
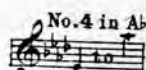
No. 1 in F  No. 2 in G  No. 3 in A_♭  No. 4 in B_♭ 

I know a lit-tle ba-by coon, As black as an-y coal, I love to hear him crow and croon, the love-ly lit-tle soul; He plays a-round our ti-ny farm, You'll see him ev-'ry day, He's just the sweet-est

Copyright MCMXXI by Boosey & Co.

No. 1 in E_♭  No. 2 in F 

BIRD OF LOVE DIVINE

No. 3 in G  No. 4 in A_♭ 

Words by
KATHLEEN BIRCH.

Sung by Miss Felice Lyne

Music by
HAYDN WOOD.

mp Moderato.

One day there sang a little bird From out the heav-en's blue, No sweeter song was ever heard, For Love, he sang of you. Ah! No sweet-er song was ev-er heard, For Love, he sang of

mf *poco ten. p* *mf* *ten.* *rit.* *p*

+ Breath may be taken here.

Copyright MCMXII by Boosey & Co.

BREAK O' DAY.

COME, come away at the break o' day,
When the moon is low in the west,
The night clouds fly—the dawn is nigh—
The light o'er the hill has prest!
The lark sings high in the dappled sky,
The roses ope in the lane;
Come, come away at the break o' day,
For the green of the fields I'm fain!

Come, come away,
The sunbeams are dancing anew,
Come, come away,
The linnets are calling to you!
Come and hear the bells o' morn
Ringing gaily o'er the lea,
Come and greet the glorious dawn,
Come away with me!

Come, come away at the break o' day,
To the song of carolling rills,
And watch the light cleave through the night—
The white mist rise from the hills!
In wood and brake all the birds awake
To lighten our hearts with glee;
Come, come away at the break o' day,
When the winds blow fresh and free!

Come, come away, etc.

P. J. O'REILLY.

"BREAK O' DAY."

Words by
P. J. O'REILLY.

Music by
WILFRID SANDERSON.

Allegretto

VOICE

leggiere

PIANO

mp

p poco rit.

mf

Come, come a-way at the break o' day, When the moon is low in the

mf

west, — The night clouds fly— the dawn is nigh— The

light o'er the hill has prest! — The lark sings high in the *ten.*

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is two sharps (F# and C#). The vocal line begins with a quarter note 'light', followed by eighth notes 'o'er the hill', a quarter note 'has', and a half note 'prest!' with a long dash. The piano accompaniment consists of quarter notes in the bass and eighth notes in the treble. The system concludes with the vocal line singing 'The lark sings high in the' and a 'ten.' marking above the final note.

dap - pled sky, The ros - es — ope in the lane; — *rit.*

The second system continues the vocal line with 'dap - pled sky,' followed by 'The ros - es — ope in the lane; —'. The piano accompaniment features a triplet of eighth notes in the vocal line and corresponding chords in the piano. The system ends with a 'rit.' (ritardando) marking above the vocal line.

Come, come a-way at the break o' — day, For the green of the fields I'm *rit. e dim.*

The third system begins with 'Come, come a-way at the break o' — day, For the green of the fields I'm'. The piano accompaniment includes a triplet of eighth notes in the vocal line and a 'rit. e dim.' (ritardando e diminuendo) marking above the piano part.

fain! — *atempo*

The fourth system starts with 'fain! —' and a long dash. The piano accompaniment features a 'p' (piano) dynamic marking and a 'atempo' (ad libitum) marking. The system concludes with a final chord in the piano part.

Allargando

f *a tempo* *mf*

Come, come a - way, — The sun - beams are danc - ing a - new,

f *a tempo*

Red. * Red. *

mp

Come, come a - way, — The lin - nets are call - ing to you!

mp

Animato
cresc.

Come and hear the bells o' morn Ring - ing gai - ly o'er the lea,

cresc.

molto cresc. e rit.

Come and greet the glor - ious dawn, Come a - way with me!

f *ten.*

ten.

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

mf *p poco rit.*

This block contains the piano introduction. It features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody is primarily in the right hand, with chords and single notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking *mf* (mezzo-forte) is placed at the beginning, and *p poco rit.* (piano poco ritardando) is placed later in the piece.

mf

Come, come a - way at the break o' day, To the song of car - ol - ling

This block shows the first line of the vocal melody and its piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. The dynamic marking *mf* is present. The lyrics are written below the vocal staff.

rills, — And watch the light cleave thro' the night— The white mist rise from the

This block shows the second line of the vocal melody and its piano accompaniment. The vocal line continues in the treble clef with a key signature of two sharps. The piano accompaniment continues in the grand staff with a key signature of two sharps. The lyrics are written below the vocal staff.

ten.

hills! — In wood and brake all the birds a - wake To

This block shows the third line of the vocal melody and its piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The dynamic marking *ten.* (tenuto) is placed above the vocal staff. The lyrics are written below the vocal staff.

cresc. e rit.

light - en our hearts with glee; — Come, come a - way at the

rall. *dim.*

break o' day, When the winds blow fresh and free! —

a tempo

rall. e dim. *p*

Allargando *f* *a tempo* *mf*

Come, come a - way, — The sun - beams are danc - ing a -

a tempo

p

- new, Come, come a - way, — The

p

Animato
> cresc.

lin - nets are call - ing to you! Come and hear the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'lin - nets are call - ing to you!' and continues with 'Come and hear the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

cresc.

molto cresc. e rit.

bells o' morn Ring - ing gai - ly o'er the lea, Come and greet the

The second system continues the musical score. The vocal line has the lyrics 'bells o' morn Ring - ing gai - ly o'er the lea, Come and greet the'. The piano accompaniment includes a triplet of eighth notes in the vocal line and corresponding chords in the piano. The tempo and dynamics markings 'molto cresc. e rit.' and 'f' are present.

Red. * *Red.* * *Red.* *

ten. / *a tempo*

glor - ious dawn, Come a - way with me! —

The third system features the vocal line with lyrics 'glor - ious dawn, Come a - way with me! —'. The piano accompaniment includes a triplet of eighth notes in the vocal line and chords in the piano. The tempo marking 'a tempo' and dynamic markings 'ten.' and 'dim.' are present.

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

pp *Slower*
lusingando.

Ah!

The fourth system begins with the vocal line saying 'Ah!'. The piano accompaniment is marked 'pp' and 'lusingando', indicating a very soft and expressive character. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Ah!

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a long note, followed by a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note and a triplet.

ossia
Come and hear the bells o' morn Ring - ing gai - ly o'er the lea,
Ah! Ah!

The second system includes lyrics and piano accompaniment. The vocal line has lyrics: "Come and hear the bells o' morn Ring - ing gai - ly o'er the lea," followed by "Ah! Ah!". The piano accompaniment consists of chords and eighth-note patterns.

largamente
Come and greet the glor - - ious dawn, Come a -
f *ff*

The third system includes lyrics and piano accompaniment. The vocal line has lyrics: "Come and greet the glor - - ious dawn, Come a -". The piano accompaniment features chords and triplets. Dynamic markings *f* and *ff* are present.

molto rit.
- way with me!
molto rit. *ff* *rit.*

The fourth system includes lyrics and piano accompaniment. The vocal line has lyrics: "- way with me!". The piano accompaniment features chords and eighth-note patterns. Dynamic markings *molto rit.*, *ff*, and *rit.* are present.

OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

No. 1 in D \flat No. 2 in E \flat

WOODLAND VOICES

No. 3 in F

Words by HAROLD SIMPSON.

A SONG OF SPRING

Music by ARTHUR E. GODFREY.

Allegretto leggiero a tempo

'Tis the song of the Pi-per, Piper, Pi-per, Song of the Pi-per Spring, O'er hill and vale and wood-land dale The hap-py echoes ring; You can

mf sempre leggiero

hear him call to one and all, As he pipes out this re-frain: "Come a-long! Come a-long! Come a-long! Come a-long! For Spring is here a-gain!"

ten. rall.

ten. f rall.

Copyright MCMXV by Boosey & Co.

No. 1 in F

Words by G. HUBI-NEWCOMBE.

THE ENCHANTED GLADE

No. 2 in A \flat

Music by LOIS BARKER

Moderato Lento.

Night, and a woo-ing bird, - Night, and the echoes' call, - The sound of a whis-per'd word, And a hush more sweet than

pp rall.

colla voce

Più mosso.

all. O, could the star-beams stay, The fair night last for aye, The

rall.

Copyright MCMXV by Boosey & Co.

No. 1 in C

Words by ARTHUR CHARLTON.

slowly and smoothly a tempo

No. 2 in D \flat

LOVE BELLS.

To my Wife.
Sung by Mr. Alfred de Manby.

No. 3 in E \flat

No. 4 in F

Music by FRANCIS DOREL.

Ding-dong, ding-dong, Those love bells they sang their song, Tho' years have gone, In my heart they will ring for

rit. mf

a tempo p

long. Ding-dong, ding-dong, Love came, and he came to stay, and oh, the chime of that hap-py time, it will live for aye.

ff rall. allargando

pp

a tempo p

rall. allargando

pp

p

Copyright MCMXV by Boosey & Co.

OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

HOME-ALONG

No. 1 in G No. 2 in Ab
Words by
FRED. E. WEATHERLY

No. 3 in Bb No. 4 in C
Music by
WILFRID SANDERSON

p Andante
Home-along a - cross the hills Where the winds blow, Where we pluck'd the daffodils Long, long a - go; That's where I
cre - scen - do rall. f Marcato
p
want to be, When life is rue - Home-along to rest at last Just there with you! Home-along to rest at last Just there with you!
cre - scen - do abru - t. *f molto rit.* *ten.* *ten.*
cresc. e poco accel. *f molto rit.* *ten.* *ten.* *ff*

Copyright MCMXVIII by Boosey & Co.

THE ANGEL CAKE

Words and Music by
Moderato.

CLAY SMITH

accel. - e - cresc. - poco - a - poco
And Wil - lie ate it ev - ery crumb, And then, he heard the heav'n - ly drum
p *accel. - e - cresc. - poco - a - poco*
ten. And all the An - gels call - ing, come And Wil - lie Went!
very fast
*ten.** *p* *molto meno mosso* *Presto*

Copyright MCMXXII by Boosey & Co.

THE SCARECROW

No. 1 in G
Words by
MICHAEL FRANKLIN.

No. 2 in A
Music by
E. T. DAVIES.

Allegro giocoso *dolce* *cresc.* *poco rit.* *ten. a tempo.*
A little grey mouse had made its nest, Oh so wee, oh so grey, In the sleeve of a coat that was poor Tom's best; But the
p leggiero *scherezoso* *colla sf. voce* *a tempo.*
rit. *a tempo.* *p* *rit.*
scarecrow naught said he. His hat was the home of a small Jen-ny Wren, Ev - er so sweet, ev - er so gay: A
cantabile *scherezoso*

Copyright MCMXXI by Boosey & Co.