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**LYRICS**

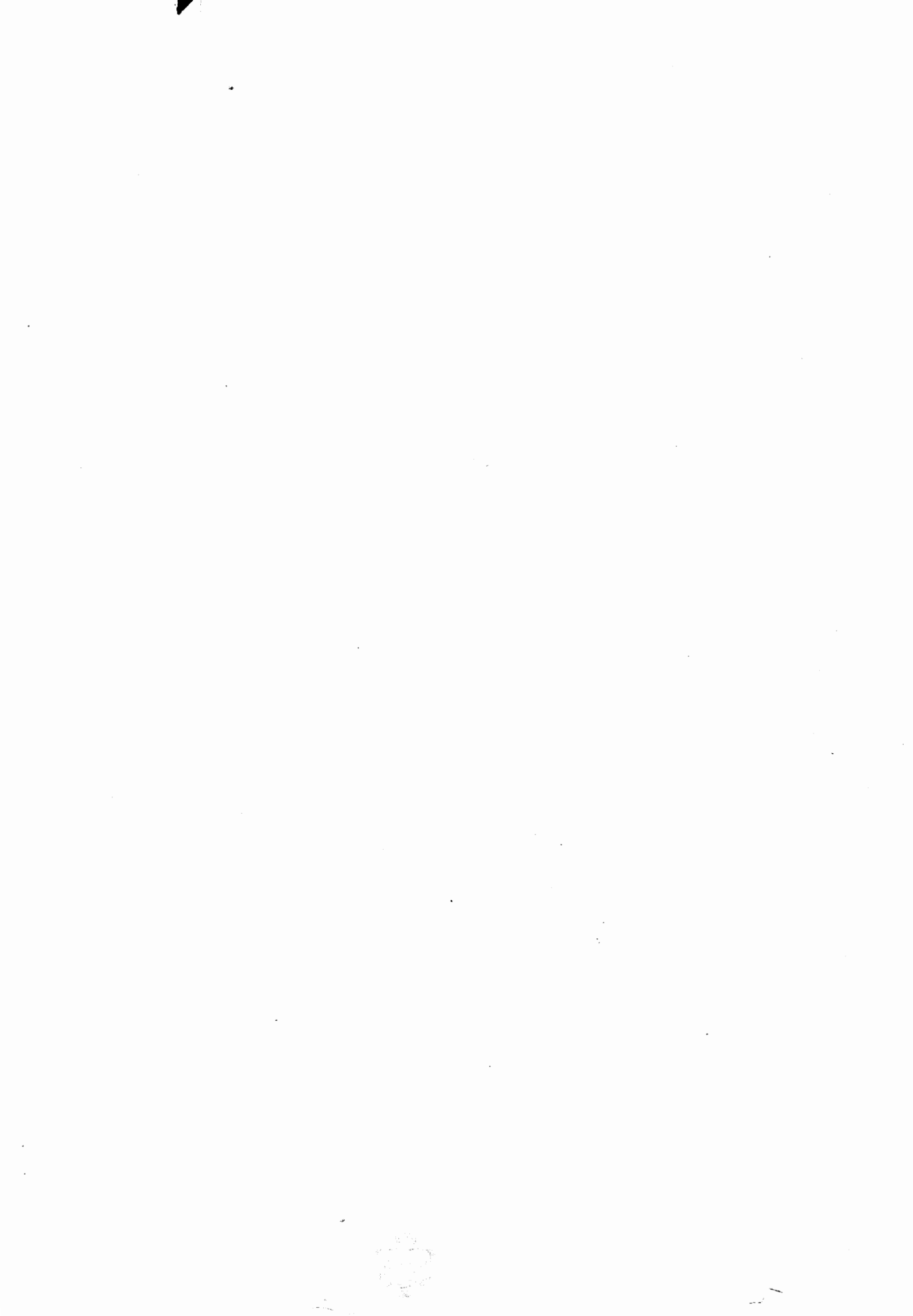
FROM

**A Little  
Dutch  
Girl**

By  
**Melville E. Stone, Jr.**  
and  
**John A. Carpenter**



CHICAGO  
**CLAYTON F. SUMMY COMPANY**  
220 Wabash Avenue



84273

LYRICS  
FROM  
A LITTLE  
DUTCH  
GIRL



WORDS  
BY  
MELVILLE E. STONE, Jr.

MUSIC  
BY  
JOHN A. CARPENTER

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Price \$1.25 net

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# DREAM SONG.

(BÉBÉE.)

Words by MELVILLE E. STONE Jr.

Music by JOHN A. CARPENTER.

*Recitative. p*

Ah me, if it were on - ly true, Ah

*f* me, if it were on - ly true. *p*

*f* *p* *rit.*

*Adagio. p*

Last night I dreamed that my trun-dle bed was a ship in a beau-ti-ful

*poco accel.*

sea,..... Which car - ried me off to a

*poco accel.*

won - der - ful land, where things were as strange as could be.....

*rit.*

*rit.*

*mf* **Animato.**

The land was cov - ered with frost - ing white, the hills were choca - late

*mf*

cream; The trees spun sug - ar, the hous - es of gold, Oh,

*rit.*

*rit.*

*ff*

it was a won - der - ful dream, oh

*ff*

it was a won - der - ful dream, a won - der - ful dream.

*p*

*A tempo primo.*

A princ - ess was I on a dia - mond throne, My

*A tempo primo.*

pal - ace was build - ed of pearls, Ah! that I might for ev - er

*f* *ff*



dream a - way, Would that such hap - pi - ness might

L.H.

al - ways stay, But no, I must a -

L.H.

*ff*

*ff marcato.*

wake, I must a - wake It's naught but an

*ff*

*p*

i - dle dream.

*p*

L.H.

# THOU WILT SURELY KNOW.

(JEAN.)

Words by MELVILLE E. STONE Jr.

Music by JOHN A. CARPENTER.

Moderato.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a *rit.* (ritardando) marking.

*mf*

I can-not find the words to tell thee dear,      The love for thee that fills my ach-ing

*mf*

The first system of the vocal melody is marked *mf*. The piano accompaniment is also marked *mf* and features a steady accompaniment of chords and moving lines.

heart,      'Tis thine a-lone,      and bound-less as the air,

The second system continues the vocal melody and piano accompaniment. The piano accompaniment consists of chords and moving lines, providing a steady accompaniment for the vocal line.

*f* *p*

I love and dream of thee where'er thou art, I feel thy presence near wher-

*rit.* *p*

e'er I go, And thou must feel and thou must sure - ly

*sempre.* *p*

know, I feel thy presence near wher-e'er I go—

*sempre.* *p*

*rit.*

And thou must feel and thou must sure - ly know.

*rit.*

*f* *rit.*

*mf*

Know then that I have lived for thee a - lone,      When we are old, and aft - er years have

*mf*

passed,      Throughout our life, We'll be in Pa - ra - dise,

*poco accel.*

And when thou di - est I shall breath my last.

*ff rit.*

Though words may fail, my ev - 'ry act will show,

And thou wilt feel and thou wilt sure - ly know,

*ff*  
Though words may fail, my ev - 'ry act will show,

*p* *rit.*  
And thou must feel and thou must sure - ly know.

# ... I'LL BE WAITING FOR YOUR COMING.

(JEAN.)

Words by MELVILLE E. STONE Jr.  
Slowly—ad libitum.

Music by JOHN A. CARPENTER.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. The piece begins with a piano (*p*) dynamic and concludes with a *rit.* (ritardando) marking.

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked *mf* (mezzo-forte) and includes the lyrics: "I'll be wait - ing for your com - ing, I'll be watch - ing, dear, for you, I'll be". The piano accompaniment is also marked *mf*.

The second system of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics: "wait - ing for your com - ing, for I know that you'll be true, I'll be". The piano accompaniment continues with a similar harmonic structure.

*p*

watch - ing for your com - ing and no mat - ter what be - tide I'll be

*p*

*rit.*

wait - ing for you, dar - ling, with both arms o - pen wide,

*rit.*

*pp*

I'll be wait - ing, dear, for you.

*pp* *rit.* *pp*

# IN GAY BOHEMIA.

Words by MELVILLE E. STONE Jr. (LYSANDRE.) Music by JOHN A. CARPENTER.  
Allegro.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a forte (*ff*) dynamic and includes the instruction *risoluto*. The music features a mix of chords and moving lines, with some notes marked with accents.

The second system continues the musical score. It features a vocal line at the top and piano accompaniment below. The piano part includes a mezzo-forte (*mf*) dynamic marking. The lyrics "It's Of" are written below the vocal line. The piano accompaniment continues with complex chordal textures and rhythmic patterns.

The third system contains the vocal melody and piano accompaniment for the final line of the piece. The lyrics are: "here and there and ev - 'ry - where a cas - tle 'tis in Spain, 'Tis mine and thine there is no thought and rags are no dis - grace, It's". The piano accompaniment provides a steady harmonic and rhythmic foundation for the vocal line.



where good friends have brought good cheer and mirth and laugh-ter reign, It  
 what you are, not what you've got that counts in this queer place, So

springs from out a glass of wine, not meas-ured by your pelf, 'Tis  
 let it al-ways be your boast, That you've no hand in strife, And

when your girl thinks you're di-vine, and you think so your-self, Then  
 that you'll al-ways drink a toast to youth and love and life

*sf* *poco rit. e dim.*

*poco rit. e dim.*

*mf* Tempo di marcia.

up and drink a health to Gay Bo - he - mi - a, Gay Bo -

Tempo di marcia.

*mf*

he - mi - a, Gay Bo - he - mi - a, Then

up and drink a health to Gay Bo - he - mi - a, 'Tis the

*f* king - dom where I am prince, *f* Then

up and drink a health to Gay Bo - he - mi - a, Gay Bo-

he - mi - a, Gay Bo - he - mi - a, The

land where ev - er - last - ing peace doth reign, In Gay Bo - he - mi - a.

*rit.* *ff* *ff*

# PRAYER.

(BÉBÉE.)

Words by MELVILLE E. STONE Jr.

Music by JOHN A. CARPENTER.

*Andante.*

*p*



Oh, Vir - gin Moth - er, hear my pray'r,

The piano accompaniment for the first line consists of two staves. The right hand has a treble clef and contains a whole rest. The left hand has a bass clef and contains a series of chords: a whole note chord (F#4, C#5), a half note chord (F#4, C#5), and a half note chord (F#4, C#5). A piano dynamic marking (*p*) is placed above the first chord. A slur covers the last two chords.

*mf*

*p*



And make me wor - thy of thy care, Thou know'st thy teach - ing

The piano accompaniment for the second line consists of two staves. The right hand has a treble clef and contains a series of chords: a whole note chord (F#4, C#5), a half note chord (F#4, C#5), a half note chord (F#4, C#5), and a half note chord (F#4, C#5). The left hand has a bass clef and contains a series of chords: a whole note chord (F#4, C#5), a half note chord (F#4, C#5), a half note chord (F#4, C#5), and a half note chord (F#4, C#5). A piano dynamic marking (*mf*) is placed above the first chord. A piano dynamic marking (*p*) is placed above the last chord. A slur covers the last two chords.



I will heed, So guide me whith - er Thou wouldst lead,

The piano accompaniment for the third line consists of two staves. The right hand has a treble clef and contains a series of chords: a whole note chord (F#4, C#5), a half note chord (F#4, C#5), a half note chord (F#4, C#5), and a half note chord (F#4, C#5). The left hand has a bass clef and contains a series of chords: a whole note chord (F#4, C#5), a half note chord (F#4, C#5), a half note chord (F#4, C#5), and a half note chord (F#4, C#5). A piano dynamic marking (*mf*) is placed above the first chord. A piano dynamic marking (*p*) is placed above the last chord. A slur covers the last two chords.

If I've done wrong, I do re - pent, My thoughts have had but

good in - tent; So for my sins please in - ter - cede,

For I will go where Thou dost lead.

PRAYER. 2.

# DRINKING SONG.

(LYSANDRE.)

Words by MELVILLE E. STONE Jr.

Music by JOHN. A. CARPENTER.

*Animato.*

*Lento. mf*

On earth you are hamp - ered with  
On earth there are peo - ple who

*Lento.*

*poco accel.*

troub - les and things, but in dreams you can or - der your fate,      On  
stare in dis - may, at the men - tion of wine or of song,      In

*f a tempo.*

earth ev - 'ry sin, its pun - ish - ment brings In  
 dream - land you might as well have your own way, The

*f a tempo.*
*ff**accel.*

dream - land you laugh at the ar - rows and stings, You  
 chance up - on earth does - n't come ev - ry day, Just

*ff**accel.*
*a tempo.**mf*

sit on a throne, and you play with your rings, while the  
 break a com - mand - ment the dev - il will pay, and

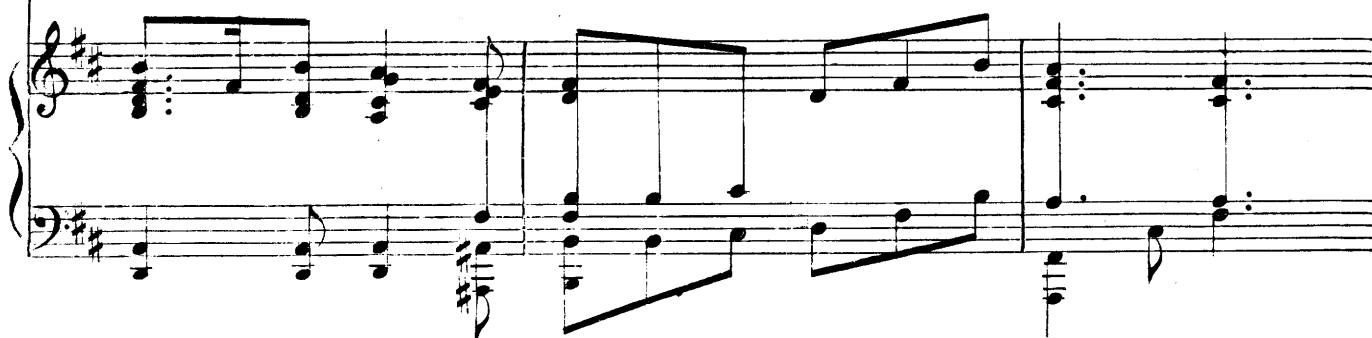
*a tempo.**mf*



bills are charged up to the state. So do as you please, be  
while you are do - ing, do wrong.



quite at your ease, you should-n't let an - y - thing bore you, Cheer



up and be glad, 'tis no time to be sad, when you've got a full hot - tle be-





fore you, So do as you please, be quite at your ease, you

should - n't let an - y thing bore you, Then up and be glad, 'tis no

time to be sad, when you've got a full bot - tle be - fore you.

(After last verse.)

*ff*  
a tempo.

## DUET.

(JEAN &amp; BÉBEE.)

Words by MELVILLE E. STONE Jr.

Music by JOHN A. CARPENTER.

Animato.

mf

rit. p

(J) Lento. p (B) (J) f

Dar - ling I love you, I love you, too, Then why not be mar - ried with -

out more a - do, You know I'll be faith - ful, you know I'll be true, So

(B) *mf* *accel.*

why not be mar - ried with - out more a - do I will be

*mf* *accel.*

*mf*

read - y when - ev - er you are Noth - ing our hap - pi - ness

*mf*

*f*

ev - er can mar, I will be read - y when - ev - er you

*f*

*rit.* *pp*

say, So all there is left, dear, is to name the day.

*rit.* *pp*

## CHORUS.

*mf* (J) (B) (Both)

Dar - ling I love you, I love you too, We will be

*mf*

mar - ried with - out more a - do We'll both be faith - ful

(J) (Both)

We'll both be true, So we'll be mar - ried with - out more a - do.

*p* rit. *pp*