



**E**leven · small ·  
· Songs ·

as unpretentious  
as the Wild Rose

· **Carrie Jacobs - Bond** ·

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# WHERE YOUTH'S ETERNAL.

Words  
ANONYMOUS.

Music by  
CARRIE JACOBS-BOND.

*Allegretto moderato.*

*f* *poco rit.*

*mf* *cres*  
I love you so that when the sun shall rise no more for you, I shall not

*mf a tempo.* *cres*

*f* *grandioso.*  
fret, I shall not fret. No tears shall gather in my

*rall.* *f*  
cen - do.

longing eyes, No tears shall gather in my long-ing eyes, For

*ff.* *rall.* *p a tempo.* *f*  
 I shall seek you ere the sun be set, Where youth's e - ternal and the heaven's

*ff* *rall.* *p a tempo.* *f*

wide. *Con spirito.* *rit.* *fff*

Where youth's eternal.

To Henry O. Price.

# THE LILY AND THE ROSE.

Words by  
**LOUISE CHANDLER MOULTON.**

Music by  
**CARRIE JACOBS-BOND.**

**Moderato.**

The lily lifts to mine her nun-like face, But  
molto legato.

*p*

my wild heart is beating for the rose; How can I pause to heed the lily's grace? Shall

rall.

I repent me by and by — who knows? who knows?

rall. *p* dim. *ppp*



# 'TIS SUMMER IN THINE EYES.

Words by  
HEINRICH HEIN.

Music by  
CARRIE JACOBS-BOND.

Allegretto con brioso.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest followed by a quarter note G4, marked *mf*. The piano accompaniment starts with a *f* dynamic and consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system concludes with a vocal note G4 marked *mf* and the word "'Tis".

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "summer, glo-rious summer with - in thine eyes di - vine, 'Tis winter, i - cy". The piano accompaniment maintains the same rhythmic pattern as the first system.

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "winter in that si-lent heart of thine. 'Twill not be so for - ev - er, mine". The piano accompaniment continues with the same rhythmic pattern. The system ends with a *cres* marking above the piano accompaniment.

cen - - - do. *f*

own true love thou art; In thine eyes it may be winter, 'twill be summer in thine

cen - - - do. *f*

This system contains the first two staves of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *f* and *ff*. There are fermatas over the vocal notes.

heart; In thine eyes it may be winter, 'twill be summer in thine

*ff* *rit.* *f*

*ff* *brillante.* *rit.* *f*

*Ped* \*

This system contains the next two staves of music. The vocal line continues with lyrics. The piano accompaniment includes a prominent ascending scale in the right hand, marked with a '10' and 'brillante.'. Dynamics include *ff*, *rit.*, and *f*. A fermata is present over the vocal line. A 'Ped' (pedal) marking is at the end of the system.

heart.

*f a tempo.* *ad lib.*

*brillante.* *sfz*

*Ped*

'Tis summer in thine eyes.

This system contains the final two staves of music. The vocal line concludes with lyrics. The piano accompaniment features another ascending scale in the right hand, marked with an '8' and 'brillante.'. Dynamics include *f a tempo.*, *ad lib.*, *brillante.*, and *sfz*. A 'Ped' (pedal) marking is at the end of the system.

# A STUDY IN SYMBOLS.

Words by  
CLARENCE URMY.

Music by  
CARRIE JACOBS - BOND.

Andante moderato.

*p* *cres* - - - *cen* - - - *do.* *f* *p* *rall.*

*pp* *cres* - - - *cen* - - - *do.* *mf* *rit.* *p* *a tempo.*

From blue to red, From red to gold, From gold to gray - So turns the

*pp* *cres* - - - *cen* - - - *do.* *mf* *rit.* *p* *a tempo.*

*rall.*

sky; So fades the light,..... So ends the day.

*rall.*

*pp* *cres* - - - - - *cen* - - - - - *do.*

From ease to strife, From strife to pain, From pain to

*pp* *cres* - - - - - *cen* - - - - - *do.*

*mf* rit. *p* a tempo. rall.

peace\_ So life shall wane; So grief de - cline,.....

*mf* rit. *p* a tempo. rall.

*pp*

So toil shall cease.....

*pp*

A study in symbols,

Dedicated to  
Mrs. E. P. DOTY,  
Janesville, Wis.

# WHEN CHURCH IS OUT.

Words from "PUCK."

CARRIE JACOBS-BOND.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half rest, and ends with a quarter note G4. A dynamic marking of *p* is placed above the final note. The middle staff is the right-hand piano accompaniment, starting with a *mf* dynamic and marked *Sostenuto.* The bottom staff is the left-hand piano accompaniment. The system concludes with the word "When" written below the vocal staff.

The second system of the musical score continues the piece. It features a vocal line with the lyrics "church is out, and Jack and Jill in linked seclusion stray, It" written below it. The piano accompaniment continues with various dynamics and articulations, including accents and slurs. The system ends with a double bar line.

*mf* *p*

takes them two long lone - ly hours to pick their homeward way; And

*mf* *p*

as 'tis scarce - ly half a mile, no reason can I find Why

*cresc.* *f* *mp*

it should take so very long, ex-cept that love is blind.

*cresc.* *f* *mp* *adagio.*

*Ped \**

When Church is out.

# BUT I HAVE YOU.

Andante.

Words and Music by  
**CARRIE JACOBS-BOND.**

pp

poco rit.

a tempo.

*p*

The tempest beats up-on my soul, dear heart, But I have you; The  
 How could I sing, how could I smile, dear heart, From day to day? Where

*p*

rall.

world seems cold and I am sad, dear heart, But you are true, But you are true.  
 could I go, how could I live, dear heart, With you a - way? With you a - way?

rall.

a tempo.

*pp*

*m.g.*

*Ped*

## HER GREATEST CHARM.

Words  
ANONYMOUS.

Music by  
CARRIE JACOBS-BOND.

Allegretto scherzoso.

The violet lingers  
in her eye, The roses on her cheek, Her dainty lips of poppy leaf with  
pearls play hide and seek; But the dearest of the blossoms, Which her many charms dis-  
close, Is the funny lit-tle dan-de-lion freckle on her nose.

*mp* *p* *poco rit.* *a tempo.* *f*

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegretto scherzoso'. The score includes various musical notations such as dynamics (*p*, *mp*, *f*), articulation (accents), and tempo changes (*poco rit.*, *a tempo.*). The lyrics are written below the vocal line.



# WHEN YOU'RE SAD.

Words and Music by  
CARRIE JACOBS-BOND.

Andante.

*p* When you're sad and lone - ly, do you  
*p* wish that I were near? *rit.* *p a tempo.* When the world seems cold and dark, would  
*mf* my voice give you cheer? *mf* When the tempest beats upon the craft you call your heart,  
*rall.* Would you smile to see me, dear, and sigh when we should part?  
*rall.* *pp* morendo.

To  
Ruth Way Hall.

# SUNSHINE.

CARRIE JACOBS-BOND.

Allegretto.

The piano introduction is in 3/4 time, B-flat major, and begins with a mezzo-forte (*mf*) dynamic. It consists of four measures. The first two measures feature a melody in the right hand and a simple accompaniment in the left hand. The last two measures are marked *rit.* (ritardando) and feature a more complex accompaniment in the left hand.

The first vocal line begins with a piano (*p*) dynamic. The lyrics are: "Ev-er try to crack a smile / Ev-er try to look con - tent / When ye'r feel - in' glum? / When ye'r sky is black?". The piano accompaniment is in 3/4 time, B-flat major, and begins with a piano (*p*) dynamic. It consists of four measures, with the first two measures featuring a simple accompaniment and the last two measures featuring a more complex accompaniment.

The second vocal line continues the lyrics: "Er when ye'r all out o' sorts / .Ev-er try to look for flow'rs / Jes' to whistle some? / Growin' long yer track?". The piano accompaniment continues in 3/4 time, B-flat major, and consists of four measures, with the first two measures featuring a simple accompaniment and the last two measures featuring a more complex accompaniment.

*poco rit.*

Ef y' do, fust thing y' know Y' won't feel so glum,  
Ef y' do, fust thing y' know Sky 'll jes' git blue,

*poco rit.*

Detailed description: This system contains the first two lines of the song. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo marking 'poco rit.' is placed above the vocal line and below the piano accompaniment. The lyrics are written below the vocal line.

*a tempo.*

Things 'll kinder jes' clear up, An' the sun-shine come.  
An ye'll see jes' lots o' flow'rs Smilin' up at you.

*a tempo.*

Detailed description: This system contains the next two lines of the song. The tempo marking 'a tempo.' is placed above the vocal line and below the piano accompaniment. The lyrics are written below the vocal line.

*mf*

*rit.*

Detailed description: This system contains the piano accompaniment for the third line of the song. The tempo marking 'mf' (mezzo-forte) is placed above the piano part, and 'rit.' (ritardando) is placed below it. The piano part is in a grand staff.

Sunshine.

To Ella Judd Mitchell.

# PO' LIL' LAMB!

Words by  
**PAUL LAWRENCE DUNBAR.**  
*Moderato grazioso.*

Music by  
**CARRIE JACOBS-BOND.**

1. Bed-time's come fo' lil' boys, you po' lil' lamb!  
 2. You been bad the live-long day, you po' lil' lamb!  
 3. Come hyeah! you mo'stiah'd to def, you po' lil' lamb!  
 4. Lay yo'haid down in my lap, you po' lil' lamb!

Too tiah'd out to make a wise, you po' lil' lamb!  
 Throwin' stones an' runnin' way, you po' lil' lamb!  
 Play'd yo'sef clean out o' bref, you po' lil' lamb!  
 Yought to have a right down slap, you po' lil' lamb!

Gwine to have to-morrer sho'?  
 My! but you's a runnin' wild,  
 See dem han's now, sich a sight!  
 You been run-nin' rouu' a heap,

Yes, you tole me dat be-fo', Don' you fool me, chile, no mo' you po' lil'  
 Look jes' like some po' folk chile, Mam gwine whip you at-ter while, you po' lil'  
 Would you ev-ah b'lieve dey's white! Stan' still! while I wash dem right, you po' lil'  
 Shet dem eyes an' don' you peep, Dah-now! dah now! go to sleep, you po' lil'

*rall.* *a tempo.*

*p* lamb!

1, 2 & 3. 4.

*p dolce.* *delicato* *pp*

# CUPID'S HOME.

Words and Music by CARRIE JACOBS BOND.

*Allegro.*

mp

rit.

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note chord (B-flat, D-flat) and then moves to a quarter note melody. The piece concludes with a *rit.* (ritardando) marking.

*Allegretto semplice.*

*p*

I heard a gen-tle knock-ing at the door of my heart, A  
Oh, who could long re-'sist a plead-ing voice like that, A

The first system of the vocal part shows the melody for the first two lines of the verse. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo is marked *Allegretto semplice* and the dynamics are *p* (piano).

timid lit-tle voice said, 'Tis I,..... I am so sad and  
tender lit-tle voice so sweet?..... If he loved me, loved me

The second system continues the vocal melody and piano accompaniment. The piano part features some sustained chords and a simple bass line. The lyrics continue across two lines.

lone-ly, I love you, love you on-ly, Oh hasten dear and  
on-ly, Then he knew I too were lone-ly When he asked me just to

The third system concludes the vocal melody and piano accompaniment. The piano part features some sustained chords and a simple bass line. The lyrics continue across two lines.

*con espress.*

*mf* let me in..... I'll just stay un-til to-morrow, And  
 let him in..... He has lightened all my sorrow, And to -

then I'll take your sorrow, And car-ry it for - ev - er from your  
 mor-row and to - mor-row You will find him liv-ing still within my

*mp piu len'o.*

life..... Why are you hes-i - tating? Pray do not keep me  
 heart..... I could part without re-gretting Ev-'ry - thing but love for-

*poco accel.*

*rit.*

waiting, But has-ten dear and let me in..... My  
 getting And Cu - pid, Love, I've locked you in..... And

REFRAIN.

*mf* *a tempo animato.*

name is Cu-pid, on - ly Cu - pid,..... But by and by you'll  
 I will hold the key for - ev - er,..... For - ev - er, my

call me Love..... I'll be your friend in - deed, I'll  
 lit - tle love..... You've proved my friend in - deed, You've

*cresc.*

be your friend in need, Oh hasten dear, and let me in, let me in, Oh  
 proved my friend in need, And from you I will nev - er, part, never part, And

*mf*

1. hasten dear and let me in?..... nev - er part.....  
 from you I will

2. nev - er part.....

*f*

*Ped* \* *Ped* \* *Ped* \*









A NEW SONG

by Carrie Jacobs-Bond

“The Birds”

Being sung by MR. CHAUNCEY OLCOTT

ALL DEALERS

50 cents the Copy



# After Vacation.

Words by Mc LANBERG WILSON. Music by CARRIE JACOBS-BOND.

Tempo di Valse.

Back from his reign in the moun - tains comes the so -  
ci - e ty swell; — Back with his ring on her

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To Fred and Louise.

# MORNING AND EVENING.

Poem from  
New York Sun.

Music by  
CARRIE JACOBS BOND

Buck - wheat bat - ter in the can,  
Eve - ning comes, the black logs glow,  
Sau - sage fry - ing in the pan,  
'Cross the fields the north winds blow.

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# THE LURE.

From Houston Post.

Music by  
CARRIE JACOBS-BOND

Moderato.

The hall is wide  
And cool and dim, And o'er the porch there hangs the  
limb Of an old oak, And ros - es climb.  
a tempo.  
They hide and shade it all the time.  
a tempo.

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To Mrs. Marie Picard.

# THE FREE-CONCERT.

Words and Music by  
CARRIE JACOBS-BOND

Allegretto con anima.

There's going to be a con-cert, Don't you  
con - cert's in the morn - ing - Might - y  
want to come a - long, To see the best of the a - tres, And  
styl - ish, did you say? You see it's more con - ven - ient Com - in'

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