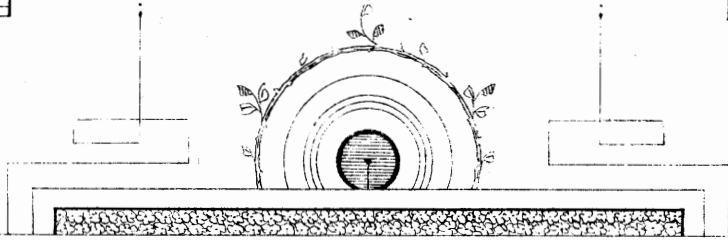


111

№2 IN G

№1 IN F

№3 IN B \flat



DADDY'S SWEETHEART

SONG

WORDS BY

CURTIS HARDIN-BURNLEY

MUSIC BY

LIZA LEHMANN

PRICE 2/- NET CASH

40 CENTS NET CASH

(NO DISCOUNT)

CHAPPELL & CO LTD.

41, EAST THIRTY-FOURTH STREET,
NEW YORK.

LONDON.

TORONTO.

MELBOURNE.

Copyright, mcmxi, by Chappell & Co Ltd.

Handwritten signature and scribbles in the bottom right corner.

Daddy's Sweetheart.

Mary Jane told me, this morning,
Something that made me afraid;
She said I'd have to marry a man
Or be a cross old maid.
I'm so worried, I don't know what to do;
For I've a secret, I'll tell it to you:
I don't love any man but my Daddy,
And he's already married, don't you see?
Oh, if mother hadn't married Daddy,
Daddy might have married me!

Often he calls me his "Sweetheart,"
He loves me such a lot!
If mother hadn't snapped him up,
I might have caught him, why not?
She *might* have chosen someone else,
For ev'rybody loves her, but as for myself:
Nobody loves me but my Daddy,
And he's already married, don't you see?
Oh, if mother hadn't married Daddy,
Daddy might have waited for me--

Ah!— if mother hadn't married Daddy,
Daddy might have married me!

CURTIS HARDIN—BURNLEY

DADDY'S SWEETHEART

Song

Words by
CURTIS HARDIN-BURNLEY
(Adapted)

Music by
LIZA LEHMANN

Allegretto un poco vivace.

mf *vivaciously*
Con Ped.

The piano introduction is in 4/4 time with a key signature of two flats. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes G3, F3, and E3. The piece concludes with a half note G4.

mf *Very lightly and rhythmically.*

Ma - ry Jane told me this morn - ing

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of quarter notes G3, F3, and E3. The lyrics are: "Ma - ry Jane told me this morn - ing".

Some - thing that made me a - fraid; She

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of quarter notes G3, F3, and E3. The lyrics are: "Some - thing that made me a - fraid; She".

said I'd have to mar-ry a man Or be a cross old

maid..... I'm so wor-ried, I don't know what to do; For

poco rall. I've a s - cret, I'll tell it to you: I don't love a - ny man but my
p poco rall. *colla voce* *pp a tempo*

Dad - dy, And he's al - rea - dy married, don't you see?.....

Oh, if mother had-n't married Dad-dy, Dad-dy might have married

me!

p con tenerezza
Oft - en he calls me his
p dolce

"Sweet - heart," He loves me such a lot! If *cresc*

mo - ther had - nt' snapp'd him up, I might have caught him, why

cresc

not?..... She might have cho - sen some - one else, For

Do not drag.

ey - 'ry - bo - dy loves her, but as for my - self; -

p rall.

p colla voce

No - bo - dy loves me but my Dad - dy, And

pp a tempo

pp a tempo

he's al - rea - dy mar - ried, don't you see?..... Oh, if mother

The first system of music features a vocal line in a treble clef with a key signature of two flats. The lyrics are "he's al - rea - dy mar - ried, don't you see?..... Oh, if mother". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two flats. The piano part consists of chords and single notes, providing harmonic support for the vocal line.

had - nt mar - ried Dad - dy, Dad - dy might have wait - ed for

The second system continues the vocal line with the lyrics "had - nt mar - ried Dad - dy, Dad - dy might have wait - ed for". The piano accompaniment continues with similar harmonic structures, including some arpeggiated chords in the right hand.

me! Ah! - if mother had - nt mar - ried Dad - dy,

sempre cresc. *rall.* *pp*

The third system contains the lyrics "me! Ah! - if mother had - nt mar - ried Dad - dy,". It includes performance markings: *sempre cresc.* (always crescendo) above the vocal line, *rall.* (rallentando) above a specific note, and *pp* (pianissimo) above a final note. The piano accompaniment also features *sempre cresc.* and *rall.* markings.

Dad - dy might have mar - ried me!

a tempo

The fourth system concludes with the lyrics "Dad - dy might have mar - ried me!". The tempo marking *a tempo* is present above the vocal line. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

THE LATEST SUCCESSFUL SONG CYCLE

Songs of the Southern Isles

A Cycle of Four Songs

Words by Edward Teschemacher

Music by HERMANN LÖHR

[Keys : Low, Medium and High]

Hermann Löhr, one of the most eminently successful composers of English songs, has written nothing more melodious than these "**Songs of the Southern Isles.**" The reason for his immense popularity is not difficult to find, for it is seldom that a composer who writes so well and so correctly can also make his music attractive to the general public.

The melody of "**Star of the South**" is as natural and ingenuous as a folk-song. "**I Dream of a Garden of Sunshine**" is a beautiful reverie in which the voice part, a simple and tender melody, floats above the piano accompaniment and gives the harmonic picture a golden edge.

"**Cyprian Night Song**" has a tinge of languorous Southern passion. It is tranquil on the surface, but there is longing and an echo of sadness in the heart of the singer.

"**When Spring comes to the Islands**" is redolent of the poetry of May. The rich and rippling accompaniment supplies the accents and the vitality, while the vocal melody wells from the singer like the happy carol of a bird.

The great song-loving public has potent reasons for admiring Hermann Löhr. This new cycle, "**Songs of the Southern Isles**" is one of them.

PRICE, \$1.50 NET, COMPLETE

CHAPPELL & CO., Ltd., 41, East 34th Street, New York

LONDON, TORONTO, AND MELBOURNE