

# "BREAK O' DAY"

\* SONG \*

THE WORDS BY

P. J. O'REILLY



The Music by



# WILFRID SANDERSON.



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# "BREAK O' DAY."

Words by  
P. J. O'REILLY.

Music by  
WILFRID SANDERSON.

**Allegretto**

VOICE

PIANO

*leggiere*

*mp*

*p poco rit.*

*mf*

*mf*

Come, come a - way 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 *ten.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'light o'er the hill has prest!' followed by a long rest, then 'The lark sings high in the'. The piano accompaniment consists of chords and single notes in both hands. A 'ten.' marking is placed above the final note of the vocal line.

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

The second system continues the vocal line with 'dap - pled sky, The ros - es ope in the lane;'. The piano accompaniment includes triplets in the vocal line and chords in the piano. A 'ten.' marking is above the first note of the vocal line, and a 'rit.' marking is above the final note. The piano accompaniment also has a 'rit.' marking.

Come, come a - way at the break o' — day, For the green of the fields I'm *rit.* *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 features a dynamic marking of *f* at the start. The vocal line has a 'rit.' marking above the first triplet and a 'rit. e dim.' marking above the final note. The piano accompaniment also has 'rit.' and 'rit. e dim.' markings.

fain! — *p a tempo*

The fourth system starts with the vocal line saying 'fain!' followed by a long rest. The piano accompaniment begins with a dynamic marking of *p* and a tempo marking of *a tempo*. The system concludes with a double bar line.

Allargando

*f* Come, come a - way, — *a tempo* *mf* The sun - beams are danc - ing a - new,

*f* *a tempo*

*Red.* \* *Red.* \*

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

*f* *mp*

*Animato*  
*cresc.*

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

*cresc.*

*f* *molto cresc. e rit.*

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

*f* *ten.*

*Red.* \* *Red.* \* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*mf* *p poco rit.*

*mf*

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

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

ten.

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

*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! —

*rall. e dim.* *p a tempo*

*Allargando* *f* *a tempo* *mf*

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

*a tempo*

*f* *p*

- new, Come, come a - way, — The

*Animato*  
*> cresc.*

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

*molto cresc. e rit.*

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

*Red.* \* *Red.* \*

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

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*pp* *Slower*  
*lusingando*

Ah!

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 rhythmic pattern of eighth notes with rests.

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

The second system contains the lyrics "Come and hear the bells o' morn Ring - ing gai - ly o'er the lea,". It includes an *ossia* marking and an *animato* tempo instruction. The piano accompaniment consists of chords and moving lines in both hands.

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

The third system features the lyrics "Come and greet the glor - ious dawn, Come a -". It is marked *largamente* and *ff*. The piano accompaniment includes triplets and dynamic markings like *ped.* and *ff*.

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

The fourth system contains the lyrics "- way with me!". It is marked *molto rit.* and *ff*. The piano accompaniment features a complex rhythmic pattern with dynamic markings like *ff* and *rit.*.



# BY EMINENT COMPOSERS

No. 1 in E♭ No. 2 in F  
Words by  
KATHLEEN BIRCH.

## BIRD OF LOVE DIVINE

No. 3 in G No. 4 in A♭  
Music by  
HAYDN WOOD.

Sung by Miss Felice Lyne

*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

*mf* you. *mf* Ah! *poco ten. p* No sweet-er song was ev-er heard, For Love, he sang of *rit. p*

\* Breath may be taken here.

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No. 1 in B♭ No. 2 in C  
Words by  
G. HUBI-NEWCOMBE

## CARA MIA

No. 3 in D  
Music by  
KENNEDY RUSSELL

*mf Allegro moderato. (very bold rhythm)*

By the sleep-ing bay we wan-der'd, O'er us shone the gold-en moon, 'Twas of love, a-lone, we

*allarg.* pon-der'd Ere her light must wane too soon; *a tempo.* And the stars look'd down in rap-ture, As we kiss'd beside the

*allarg.* *a tempo.*

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Words by  
DENA TEMPEST

## UPON A GAY MORNING

No. 1 in C No. 2 in E♭  
Music by  
VERNON EVILLE

*Tempo di Minuetto*

I stood there to lis-ten In green of the glade, Then to the gay sing-er 'This an-swer was made-

*mp* *poco rit.* *a tempo.*

*con espressione* *rit. ten.* *mf* *a little slower* *f.*

"Skies blu-er, flow'rs fair-er There nev-er will be, For I'm lov-ing you dear-er Than

*rit.* *p* *colla voce* *mf* *f.*

you're loving me!

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# Reinald Werrenrath - AMERICA'S PREMIER BARITONE

Says:-

DUNA IS WITHOUT DOUBT ONE OF THE MOST EFFECTIVE SONGS I HAVE EVER KNOWN. WITHOUT A "CHEAP" LINE IN IT, IT HAS THAT WONDERFUL APPEAL THAT REACHES THE HEART OF EVERY LISTENER. THE DAY I RECEIVED THAT SONG I SHALL ALWAYS COUNT A MOST FORTUNATE ONE FOR ME.

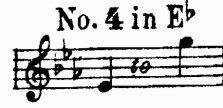
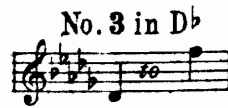
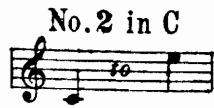
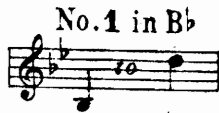
John McCormack, Francis Rogers, CANTOR Joseph Rosenblatt

AND SCORES OF OTHER LEADING SINGERS ENTHUSE OVER THIS MOST CHARMING SONG OF RECENT YEARS

The Words by  
MARJORIE PICKTHALL

# DUNA

The Music by  
JOSEPHINE MCGILL



Con moto. about (84 =  $\text{♩}$ ) *pp rit.*

And the lit - tle stars of Du - na, Call me home. The

*pp rit.*

lit - tle stars of Du - na call me home, The lit - tle stars of Du - na, Call me

*pp a tempo*

home.

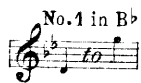
*pp* *ppp*

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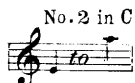
Boosey & Co. - The House of Song Fame  
NEW YORK & LONDON

OTHER RECENT SUCCESSFUL SONGS  
BY WILFRID SANDERSON

Words by  
DENA TEMPEST



# HERE'S APRIL



Music by  
WILFRID SANDERSON

*Allegretto giocoso*  
*poco meno mosso*

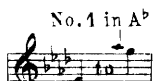
For the blackbird on the thorn, And the thrushes in the dawn Call a - loud to wak - ing morn -

Here's A - prill! Here's A - prill!

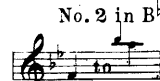
*cresc.* *ff* *poco animato* *sempre vivo*

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Words by  
CHARLES ROFF



# I SENT YOU A SONG



Music by  
WILFRID SANDERSON

*Moderato*  
*mp*

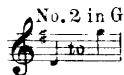
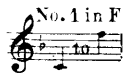
I sent you a song on the ev - 'ning breeze, And it flutter'd a - way like a bird, But it came a - gain in the

sea - winds' moan, And I knew you had not heard. I left you a kiss on a

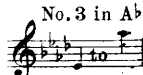
*p* *leggiero* *cresc.* *dim e rit.* *p* *dim e rit.* *poco rit.*

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Words by  
DENA TEMPEST



# AFTER LONG ABSENCE



Sung by JOHN Mc CORMACK

Music by  
WILFRID SANDERSON

*mp trattenuto* *Andante moderato*

When you come back 'twill be in sud - den gloam - ing, No sun, no star, nor light a - round I'll see, For all God's

heav'n will in your eyes be shin - ing, shin - ing When you come back to me!

*mp legato* *colla voce* *a tempo.* *cresc.* *mf* *ff* *Largamente* *rit.* *molto legato* *f* *ff* *rit.*

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# BY EMINENT COMPOSERS

No. 1 in G  
Lyric by  
AUBREY DOWDON

Virginibus Puerisque

## THE SECOND MINUET

No. 2 in Bb  
Music by  
MAURICE BÉSL

Tempo di Minuet

He fell at once in love with her (At least so Grand-ma said,) And that is all a - bout the Ball that I to tell you

dare, 'Cos Grand-pa - pa and Grand-ma-ma are sleeping o - ver there; But Grand-pa-pa and Grand-ma-ma had ne-ver real-ly

*ad lib.* *delicatamente*

(colla voce)

met When Grand-papa kissed Grand-mama in the Second Minuet. Copyright MCMXXIV by Boosey & Co.

### Date Due

No. 1 in D<sup>b</sup>  
Words by  
DOROTHY DICKINSON

Andantino  
Quasi recit.

The wood - pigeons are coo - in

tune of our woo - ing,

Jul 2 '31			
Jan 12 '32			
May 16 '35			

No. 2 in E<sup>b</sup>  
Music by  
HOWARD FISHER

o, And the sound of their coo - ing Is the

I

*catto*

No. 1 in C  
Words by  
EMILY WESTRUP.

## ONCE

*p* Slow waltz time, with a lazy

Once in a blue moon, Dreams may come true; Grow, in a blue moon, Ros-es from rue;

True loves-as I and you - Part-ed in pain, Once, in a blue moon, May meet a - gain.

*ad lib.* *a tempo*

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