

DEAR OLD
SOUTHLAND



Lyric by
HENRY CREAMER

Music by
TURNER LAYTON

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To Mr. and Mrs. Jay F. Carlisle

Dear Old Southland

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TURNER LAYTON

Moderato con espressione

mf

p

p *F* *Bb* *C7* *F* *F+*

Dear _____ old South - land _____ I hear you

p

rit. *a tempo* *F* *A7* *Gm*

call - ing me. _____ And I long _____ how I long to

rit. *a tempo*

rit. *Doh* *F* *Foh* *C7* *F*

roam back to my old _____ Ken-tuck-y home. _____

rit.

mf *Piu mosso*

Dear old South - land for you my

Piu mosso

heart is yearn - ing And I long just to

see once more The land I love the Swan-ee shore.

Tempo I

I want to stray to the town I was born, my home town, my lit-tle home town.

Tempo I

I want to play in the cot-ton and corn, to feel it, I used to steal it.

1

Ab7 5 Db

I want to hear — dear old moth-er each morn.

Fm Ddi Db C7 rubato

Say-ing 'go-long,' 'go long,' — 'go-long,' 'go-long to school!

I want to be — where the le-vee is near, the wa-ter, I love the wa-ter.

I want to see — Mam-my Jin - ny so dear, I love her, Be-cause I ough-ta.

I want to hear — pick-a-nin-nies in tune,

rubato

p
Sing-ing 'go-long, 'go-long — 'go-long' 'go-long, yo' mule!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a long note at the end of the phrase. The piano accompaniment starts with a piano (*p*) dynamic and includes chords and moving lines in both the right and left hands.

Dear ——— old South-land ——— I hear you call - ing

The second system continues the musical score. The vocal line has a long note at the end of the phrase, marked with a *rit.* (ritardando) instruction. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand, also marked with a *rit.* instruction.

a tempo
me. ——— And I long ——— how I long to roam back

The third system shows the vocal line with a *a tempo* marking above it. The piano accompaniment also has a *a tempo* marking. The vocal line has a long note at the end of the phrase. The piano accompaniment includes chords and moving lines in both hands.

rit. *e* *dim.*
to my old ——— Ken-tuck-y home.

The fourth system concludes the musical score. The vocal line has a long note at the end of the phrase, marked with *rit.*, *e* (accent), and *dim.* (diminuendo) instructions. The piano accompaniment also features *rit.* and *dim.* markings. The piano accompaniment includes chords and moving lines in both hands.