

Poor Old Dad's In New York for the Summer

Song



by
**WILLIAMS and
VAN ALSTYNE**



JEROME H. REMICK & CO
NEW YORK DETROIT

Poor old Dad's in New York for the Summer

Words by
HARRY WILLIAMS

Music by
EGBERT VAN ALSTYNE

Valse tempo

Down at the sta-tion each day you will see,
May - be, says Dad - dy, I'll go to a show,

Lug-gage and chil-dren ga - lore. _____ Fa - ther and moth - er, Ba -
But I can't go all a - lone. _____ I think I'll call up "Some-

bette and Ma - rie, Start - ing for moun-tain or shore; _____
bod - y" I know, Yes, I can get her by 'phone. _____

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Dad - dy says: "Dear - ie, I wish I could go, But you know
Hel - lo, Vir - gin - ia! My dear is that you? I know a

bus - 'ness has grown." Whis - tles and bells, and
show and it's great; Cool as can be, a

man - y fare - wells, — Then he's on the plat - form a - lone.
roof, don't you see, I'll be up this eve - ning at eight.

CHORUS

Poor old Dad's in New York for the Sum - mer; — He's a mar - tyr, you all will a -

p *ff*

gree. He can't get a - way, for e - ven a day, To the moun-tains or

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'gree.' followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

down to the sea. Oh, oh, oh, how he mis-ses dear moth-er, A -

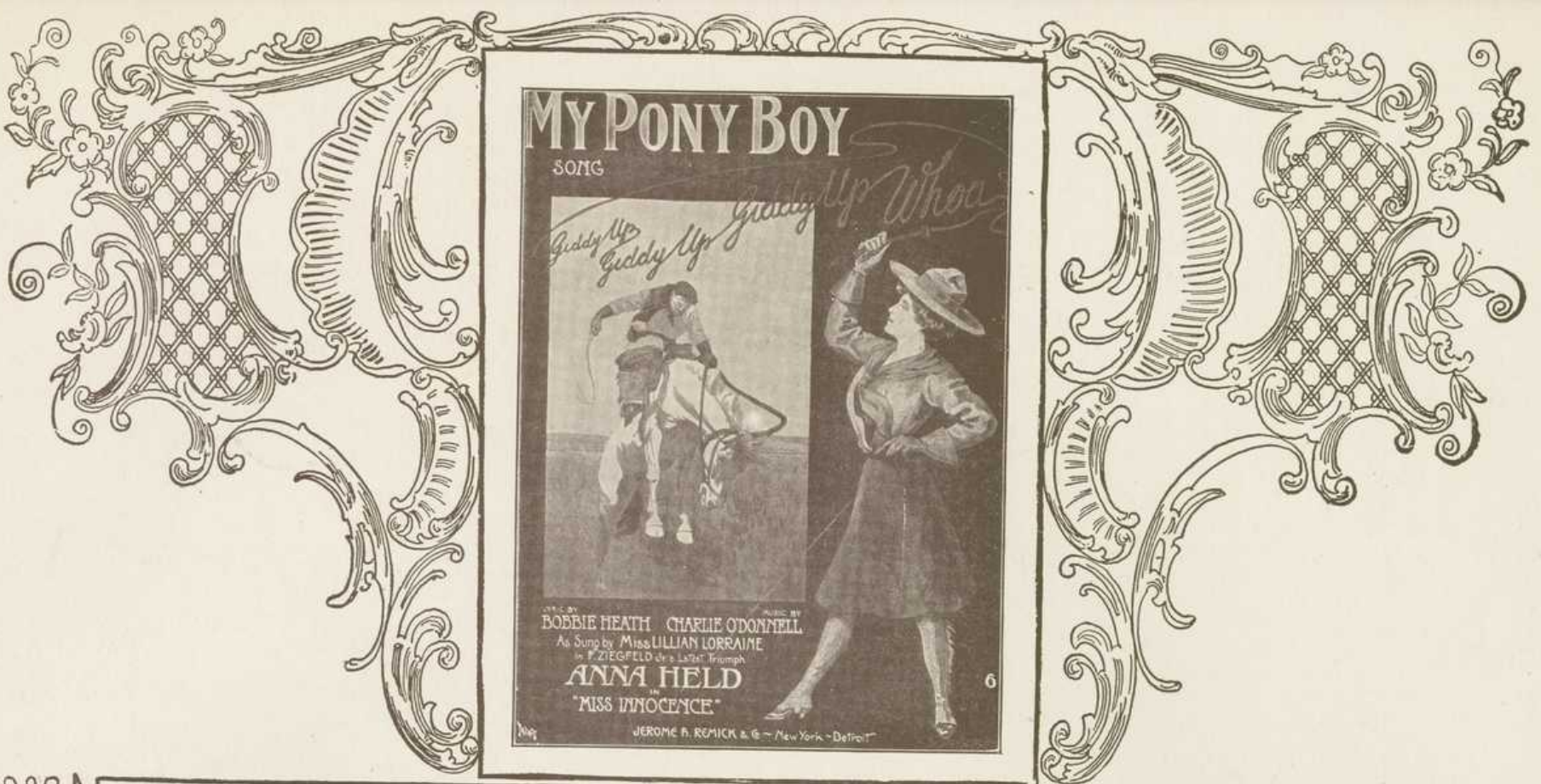
The second system continues the melody. The vocal line has a melisma on 'A -' with a long note. The piano accompaniment provides harmonic support with chords and a steady bass line.

way in that beau-ti-ful clime, While he has to work like a poor rib-bon
While she's out of reach he is out with a

The third system introduces a new line of lyrics. The vocal line has a melisma on 'clime,'. The piano accompaniment features a more active bass line with some chromatic movement.

clerk, In the good old Sum - mer-time. Poor old
peach, In the good old Sum - mer - time.

The fourth system concludes the piece with a double bar line. It includes first and second endings. The vocal line has melismas on 'time.' and 'time.'. The piano accompaniment includes dynamic markings *f* and *ff*.



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My Pony Boy

Words by **BOBBIE HEATH** Music by **CHARLEY O'DONNELL**

REFRAIN

Po - ny Boy, Po - ny Boy, Won't you be my To - ny Boy?

Don't say no, Here we go Off a - cross the plains; Mar-ry me,

Car - ry me Right a - way with you. Gid - dy up, gid - dy up,

gid - dy up, *Whoa* My Po - ny Boy. Boy.

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