

BROWN EYES

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Arthur Hammerstein presents

The Wild Rose

BOOK & LYRICS BY
OTTO HARBACH
AND
OSCAR HAMMERSTEIN II.

MUSIC BY
RUDOLF FRIML

PRODUCED UNDER THE PERSONAL DIRECTION OF
ARTHUR HAMMERSTEIN

Love Me Dont You
One Golden Hour
We'll Have A Kingdom
Brown Eyes

PUBLISHED BY
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BY THE COMPOSER OF "AT DAWNING"

To my friend Rhys Morgan

MY DESIRE

Words by
NELLE RICHMOND EBERHART

Music by
CHARLES WAKEFIELD CADMAN
Op. 84, No. 2

Moderato con moto

The musical score is presented in a standard format with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Moderato con moto'. The score consists of five systems of music. The first system begins with the vocal line: 'If one day some fair God should'. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The second system continues the vocal line: 'bend From Heav - en's blue And'. The piano accompaniment features a prominent melody in the right hand. The third system continues: 'smile up - on me as a friend - Will oft - en do, If'. The piano accompaniment includes dynamic markings 'poco cresc.' and 'dim.'. The fourth system continues: 'he should ask my heart's de - sire, He could not touch my breast with'. The piano accompaniment continues with a steady accompaniment. The fifth system concludes the piece. The piano part ends with a final chord in the right hand and a sustained bass note in the left hand.

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Brown Eyes

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
RUDOLF FRIML

Moderato

Piano

mf

rall.

Detailed description: This block contains the piano introduction for the song. It features a grand staff with a treble and bass clef. The tempo is marked 'Moderato'. The music begins with a treble clef staff containing a melodic line with a slur over the first four measures. The bass clef staff provides harmonic support with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure. The piece concludes with a *rall.* (rallentando) marking.

p

When love comes fly - ing There's no use

p a tempo.

Detailed description: This block shows the first line of the song. The top staff is the vocal line, starting with a *p* (piano) dynamic marking. The lyrics are 'When love comes fly - ing There's no use'. The bottom two staves are the piano accompaniment, starting with a *p a tempo.* marking. The piano part features a steady accompaniment with some chordal textures.

try - ing Ex - plain - ing how or why!

mp

Detailed description: This block shows the second line of the song. The top staff is the vocal line with lyrics 'try - ing Ex - plain - ing how or why!'. The bottom two staves are the piano accompaniment, featuring a *mp* (mezzo-piano) dynamic marking. The piano part continues with harmonic support for the vocal line, including some arpeggiated figures.

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p

There is - n't much that

one can say, And so you

BUDDY cresc.

cresc.

rave all day.

un poco rall.

un poco rall.

Refrain

TOMMY *p-f a tempo.*

Her eyes are brown, They smile, they

p-f a tempo.

frown, I like them That's why I love her.

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 half rest followed by the lyrics 'frown, I like them'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

Her ra - ven hair, The wave - let's

The second system continues the vocal line with a half rest followed by 'Her ra - ven hair, The wave - let's'. The piano accompaniment continues with similar chordal textures. The notation includes slurs and ties across measures.

there, I like them That's why I love her.

The third system features a vocal line starting with a half rest followed by 'there, I like them'. The piano accompaniment continues with chords and a bass line. The key signature remains B-flat major.

mf But if those eyes were blue as sum - mer

The fourth system begins with a half rest followed by the lyrics 'But if those eyes were blue as sum - mer'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The system concludes with a long note in the vocal line.

sky And if her hair were blonde or fair as

dim.

flame, She still would be The one for

p

me And I would love her all the

mf

same. Her same!

Ed. *

A CHARMING LITTLE • SOUTHERN SONG

"OH MISS HANNAH"

Lyric by
THEKLA HOLLINGSWORTH

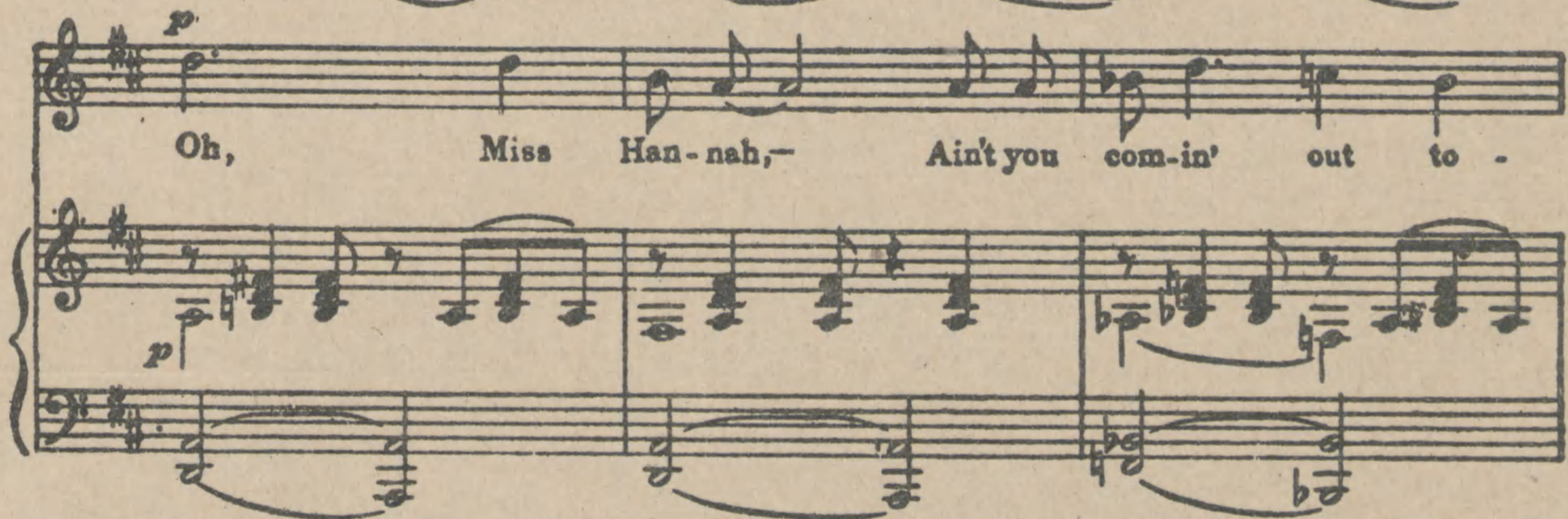
Music by
JESSIE L. DEPPEN

Piano



The piano introduction consists of two staves. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) plays a simple harmonic accompaniment of quarter notes. The key signature has one sharp (F#) and the time signature is 4/4.

Oh, Miss Han-nah, - Aint' you com-in' out to -



The first line of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a half note 'Oh,' followed by eighth notes for 'Miss Han-nah, -'. The piano accompaniment provides a steady harmonic background.

- night? — De mock-in' bird am — sing-in' - An' de



The second line continues the vocal melody and piano accompaniment. The vocal line has a slight melisma on 'night?' before moving to 'De mock-in' bird am — sing-in' -'. The piano accompaniment remains consistent.

moon am shin-in' bright, — De ros-es am a -



The third line concludes the vocal phrase with 'moon am shin-in' bright, — De ros-es am a -'. The piano accompaniment includes a section labeled 'R.H.' (Right Hand) with a specific rhythmic pattern.

