



GOODBYE SWEETHEART GOODBYE

POEM BY
ARTHUR J. LAMB.
MELODY BY
ALBERT VON TILZER.

PRICE
60
CENTS

THE YORK MUSIC CO
ALBERT VON TILZER, Mgr.
40 WEST 28TH ST., N.Y.

Try this over on your Piano.

I'M SORRY.

Words by
JACK NORWORTH.

Music by
ALBERT VON TILZER.

Moderato.

mf *p*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (mf) to piano (p).

When your sweet-heart starts a pout-ing,
When you're mar-ried and your trou-ble

The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The lyrics are written below the vocal line.

Don't go 'round the house a-shout-ing, Try to bear in mind the gold-en rule; For the
Seems as if it's com-ing dou-ble, Just keep on a trav-ling up the hill; For the

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

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Good Bye, Sweetheart, Good Bye.

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Poem by
ARTHUR J. LAMB.

Low Voice.



Music by
ALBERT VON TILZER.

Andante Maestoso.

marcato

The piano accompaniment for the first system consists of two staves. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line with dotted rhythms. The tempo is marked 'Andante Maestoso' and the dynamics are 'marcato'.

VOICE.

Good - bye, sweet-heart, good - bye,

The second system includes the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment continues with similar rhythmic patterns. Dynamics include 'mf'.

While shad - ows fall on land and sea;

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment maintains the established rhythmic and harmonic structure.

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Good - bye, sweet-heart, good - bye,

I must go far from thee;

rit.

a tempo

Sad - ly the night - wind sighs,

a tempo

Sighs for the part - ing soon to be,

While in thy ten - der eyes, love, sweet

Cresc.

tears glist - en there _____ for me; _____

rall. *a tempo*

rall. *a tempo*

Con moto

Hark! while the old church bell's ring - ing,

mf

Hark! while the night - in - gale's sing - ing,

mf

Peace to our hearts they're bring - ing, Good - bye, — sweet-heart, — good-

bye. ————— Hush, my be-loved, don't cry! —————

Though sum-mer dies 'tis not in vain, ————— Joys from the days gone

by, ————— In our dreams will re - turn — a-gain,

Prom - ise to doubt me — nev - er, My love for three lives for -

ev - er, Faith - ful and true, I'll re -

turn to you, Good - bye, — sweet-heart, — good -

bye.

If Tears were Pearls

(Wär'n Thränen Perlen)

Words by
ARTHUR J. LAMB.

Music by
ALBERT VON TILZER.

By the Writers of
"GOODBYE, SWEETHEART, GOODBYE,"
Etc.



THE YORK MUSIC CO.
ALBERT VON TILZER, Mgr.
40 WEST 28TH ST., N.Y.

IF your dealer cannot supply you with this song, we will on receipt of 25 cts. send you a copy post-paid, to any part of the world.



The York Music Co.
Albert Von Tilzer, Mgr.
40 West 28th St.
NEW YORK

NO high class song of late years has attracted the attention of artists, musical critics, the profession and the public generally, as "If Tears Were Pearls," is doing.

The relation of this exquisite creation to sentimental songs is equivalent to the position occupied by the "The Rosary" in religious songs. "If Tears Were Pearls" has been generally pronounced a master-piece of sublime thought and superb melody. Special attention is directed to the fact that the words have been translated into German.

If Tears Were Pearls.

Words by ARTHUR J. LAMB. Music by ALBERT VON TILZER.
German Translation by EDUARD FLATHEMAN

Andante espressivo *With Andamento*

If tears were pearls, then
I would weave a chain of pearls for thee. And
this a jewel would cost me dear.
Not a neck-face ever for worth would half as love-ly
see. Such pearls I weave, as none were found, but
for thee. A tear more precious than a diamond.

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