



SLEEP



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Mary Mae By
EARL LEBIEG



WARING'S PENNSYLVANIANS

Sherman,  Clay & Co.
SAN FRANCISCO

P. O. M.
GRIFFITH

SLEEP

Words and Music by
EARL LEBIEG

Allegro con moto

mf *rall.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro con moto' and the dynamics range from mezzo-forte (mf) to a gradual deceleration (rallentando).

Tempo di Valse

a tempo *l.h.* *r.h.* *l.h.* *r.h.* *p*

Sleep, Sleep, Sleep.

The valse section is in 3/4 time. The piano accompaniment features a waltz-like melody in the right hand and a supporting bass line in the left hand. The dynamics are marked piano (p). The lyrics 'Sleep, Sleep, Sleep.' are written above the piano part.

How we love to sleep At the close

The vocal line and piano accompaniment for the first phrase. The vocal line is in a simple, lyrical style. The piano accompaniment provides a harmonic support with chords and moving lines. The dynamics are marked mezzo-forte (mf).

of day When the joys of the day fade a -

rit. *f* *rit.*

The vocal line and piano accompaniment for the second phrase. The piano accompaniment features a waltz-like melody in the right hand and a supporting bass line in the left hand. The dynamics are marked forte (f) with a deceleration (ritardando).

a tempo

way and the mem - 'ries sweet _____ Of the day

dim. *p a tempo*

re - peat _____ In our dreams they creep _____

mf

rit. *a tempo*

_____ While we sleep, sleep, sleep. _____ It seems that

rit. *a tempo* *p*

day-time was just made for laugh - ter and song. _____

Eve - 'ning brings ro-mance to lov-ers as they stroll a - long

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Night - time brings rest to the wea - ry Sooths all the

The second system continues the vocal line with a half note D5, followed by quarter notes C5, B4, A4, G4, and a half note F4. The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *pp* (pianissimo).

hearts that are drea - ry Leaves us a - lone with our day dreams Brings

The third system continues the vocal line with a half note E4, followed by quarter notes D4, C4, B3, A3, and a half note G3. The piano accompaniment includes dynamic markings: *pp* (pianissimo), *ff* (fortissimo), and *f* (forte).

back sweet gol-den love dreams while we sleep, sleep, sleep. — How we

The fourth system continues the vocal line with a half note F3, followed by quarter notes G3, A3, B3, C4, and a half note D4. The piano accompaniment includes tempo markings: *rit.* (ritardando) and *a tempo*, and dynamic markings: *pp* (pianissimo) and *mp* (mezzo-piano).

love to sleep — At the close of day —

— When the joys — of the day fade a - way and the mem - 'ries

rit. *a tempo*

f rit. *dim.* *a tempo*

sweet — Of the day re - peat — In our dreams

mf

they creep — While we sleep, sleep, sleep. —

rit. *ad lib.*

rit. *piu lento*

THE WEST, A NEST, AND YOU

Words by
LARRY YOELL

Music by
BILLY HILL

Chorus

The west, a nest, and you dear — Oh what a
dream 'twould be — A co - zy lit - tle

p-f

Detailed description: This block contains the musical score for the first song. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are: 'The west, a nest, and you dear — Oh what a dream 'twould be — A co - zy lit - tle'. The piano part includes a dynamic marking of *p-f* (piano-forte).

I CRIED FOR YOU NOW IT'S YOUR TURN TO CRY OVER ME

ARTHUR FREED
GUS. ARNHEIM
and ABE LYMAN

Chorus (*slowly*)

I cried for you — Now it's your turn to cry o - ver
me — Ev - 'ry road has a turn - ing That's one thing you're

p-f

sva

Detailed description: This block contains the musical score for the second song. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb), and the time signature is 4/4. The lyrics are: 'I cried for you — Now it's your turn to cry o - ver me — Ev - 'ry road has a turn - ing That's one thing you're'. The piano part includes dynamic markings of *p-f* and *sva* (sforzando).

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