



Ten Songs

as unpretentious
as the Wild Rose

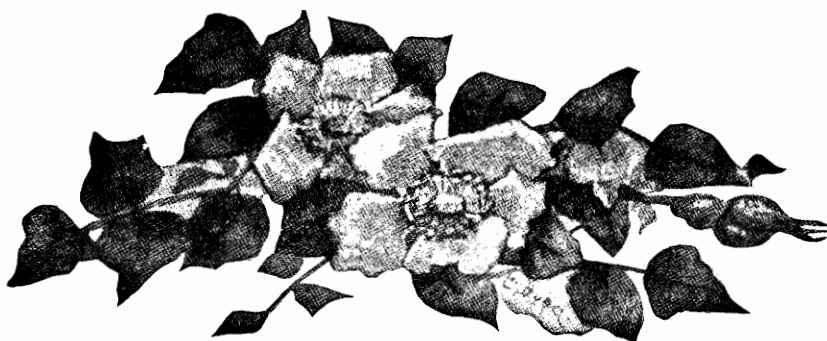
Carrie Jacobs-Bond.

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I consider your songs so distinctive that it becomes
a pleasurable duty for me to sing them myself
Sincerely your friend.

David Bispham,



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My Dearest Dear.

Words and music by
CARRIE JACOBS - BOND.

Allegretto moderato.

The first system of music features a vocal line on a single treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is written for a grand piano on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and includes several chords with figured bass notation (7, 9, 11) in the right hand and a steady bass line in the left hand.

The second system continues the musical piece. The vocal line remains on a single treble clef staff. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, featuring more complex chordal textures and a consistent bass line.

The third system contains the vocal melody with lyrics. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are: "Do you re-mem-ber our part - ing, Hands clasped and tears wild - ly".

mp

start - ing, Words, use - less words, had been spo - ken be - tween us, My

p

dear - - est dear. My love to you had been

giv en, For a re - turn it had striv - en,

mf

Vain - ly I asked you to tell me you loved me, My dear - - est

p *mp*

dear. Then were my days bit-ter sad - ness,

Then were my nights cold and drear; On - ly in dreams knew I

rall. *a tempo*

glad - ness, Dreams when your sweet face was near.

rall. *a tempo*

p

But now the joy of the meet - ing, Hands clasped and hearts wild-ly

mp

beat - ing, Now what a joy to be with you once more, Oh, my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mp* is placed above the first measure.

dear - - est dear! Life with-out you was so

p

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a half rest, then quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is placed above the first measure of the second system.

lone - ly, My love was yours, and yours on - ly, Oh, what a joy to be

mf

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and a bass line. A dynamic marking of *mf* is placed above the first measure of the third system.

with you and know that you love me, my dear-est dear.

rit.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and a bass line. A dynamic marking of *rit.* is placed above the first measure of the fourth system.

To Mr Victor W. Sincere
Good Night.

Words by
 CLARENCE OUSLEY.

Music by
 CARRIE JACOBS - BOND.

Moderato tranquillo.

p Good night. With -

out a care or sor - row Save im - pa - tience for the mor - row, Ba - by

sleeps in fai - ry deeps, Good night. Good night.

The rap - tured lov - er lin - gers, Touch - ing lips and press - ing

fin - gers, All too soon de-clines the moon, Good night, good

night. *mp* Good night, good night. *p più lento* The em-bers turn to

ash - es, Eyes are closed with weight - ed lash - es; *mf* Hushed is life be-yond all

rall. strife, *pp* Good night, good night.

In a Foreign Land.

Words and music by
CARRIE JACOBS - BOND.

Moderato grazioso.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the bass clef with a quarter rest, followed by a series of chords and moving lines in both hands. A dynamic marking of *p* (piano) is placed in the first measure of the piano part. The piece concludes with a fermata over the final chord.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "The skies are blue here, my love, Than in the land we / The clouds may gather dark, my love, When you are by my". The piano part continues with a steady accompaniment, marked with a dynamic of *p*.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "knew, The birds sing sweeter here, my love, Than our birds used to / side, And every bird may cease its song, And every ill be -". The piano accompaniment remains consistent with the previous section, marked with a dynamic of *p*.

do; But oh, the lone - li - ness I feel, Their beau - ty's naught to
 tide; But far be - yond the clouds, my love, I know our sun must

me, For ev - 'ry hour my heart re - peats, "It's
 shine, And ev - 'ry hour I think of thee But

mf

noth - ing with - out thee, - It's noth - ing with - out thee,"
 makes my soul more thine, But makes my soul more thine. —

f *rall.*

rit.

The Gate of Tears.

* Words by
Mme. DUCLAUX.

Music by
CARRIE JACOBS-BOND.

Allegretto con espressione.

Piano introduction in E-flat major, 3/4 time. The music is marked *mf* and consists of a series of chords and arpeggiated figures in both hands.

First two lines of the song. The vocal line is in E-flat major, 3/4 time, marked *mf*. The piano accompaniment is also marked *mf*. The lyrics are: "Far up - on the far - ther side Of the Gate of Tears, —"

Next two lines of the song. The vocal line continues with the lyrics: "Lies a coun - try calm and wide Thro' the Gate of Tears, —"

Final line of the song. The vocal line concludes with the lyrics: "There is peace at e - ven - tide Far up - on the far - ther side". The piano accompaniment includes a *rit.* (ritardando) marking above the final notes.

p *doloroso*

Of the Gate of Tears, — Of the Gate of Tears.

p

Nev-er gale or tem-pest blows Thro' the Gate of Tears, —

That au-tum-nal val-ley knows Nei-ther night - in - gale nor rose,

mf

All the hills are crowned with snows Where the snow-drop peers.

mf *poco rit.*

mf

There a bro-ken heart may rest Free from hopes or fears,

mf

Un - de - sir - ing, un - dis - tressed Thro' the Gate of Tears,

While the sun - set in the West Gilds the worst and grays the best

rit.

p *doloroso*

Thro' the Gate of Tears, Thro' the Gate of Tears.

p

Man and Woman.

Words by
W. D. NESBIT.

Music by
CARRIE JACOBS - BOND.

Allegretto.

The piano introduction is in 3/4 time and B-flat major. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *pp*, and *mp*.

Man tells his fish - ing tales; and he Is prone to let his fan-cies stray, Un-
And wo-man, rem - i - nis - cent, too, Will oft - en shake her pret - ty head, And

The vocal line is in a soprano range. The piano accompaniment continues with the same melody and bass line as the introduction. Dynamics include *p*.

til he al-most makes us see Themam-moth fish ——— that got a - way.
tell of how they came to woo The count-less men ——— she did not wed.

The vocal line continues with the melody. The piano accompaniment includes dynamics *pp* and *mp*.

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Man and Woman.

Copyright MCMV by Carrie Jacobs-Bond.

Dedicated to
BESSIE.

JUST BY LAUGHING.

Words
ANONYMOUS

Music by
CARRIE JACOBS - BOND.

Daintily.

mp

Now it's
An' folks

mf

mp

cu - rious what a sight o' good a lit - tle thing 'll do, An' how
some - times fail to see the pos - si - bil - i ties that lie In the

mp

you kin stop the fiercest storm when it be-gins to brew, An'
 way your mouth is curv-in' an' the twinkle in your eye. It

take the sting from what commenced to rankle when 'twas spoke By just
 ain't so much what's said that hurts as what you think lies hid, An' it

keep-in' still an' treat-in' it as if it was a joke. You'll
 ain't so much the do-in' as the way the thing is did. An'

Just by laughing.

find that you kin fill a place with smiles instead o' tears, An'
 many a home's kept hap - py an' con - tent - ed day by day, An'

keep the sun - shine gleamin' thro' the shadows of the years Just by
 like as not a kingdom has been rescued from de - cay Just by

poco rit. *a tempo.*
mf

laugh - ing, just by laugh - ing.
 laugh - ing, just by laugh - ing.

p *mf*

Just by laughing.

Just Lonesome.

Words by
HARRIET AXTELL JOHNSTONE.

Music by
CARRIE JACOBS-BOND.

Grazioso.

It is n't the weath-er, (Dear,

p

p *sostenuto e delicato*

no.

soft lit-tle rain!) God's sun-shine and show'rs nev-er fret me, And it

is n't the learn-ing in pov-er-ty's school, The hard delv-ing les-son that's

set me: For sun fol - lows rain And sav - ing makes gain, But

Time can't give back a dead lov - er, And in spite of the sun and the

gold to be won, There's a sob that no laugh - ter can cov - er.

There's not e - ven a rhyme for this

Red.

*

one drear-y line, And there's no oth-er word holds the mean - ing; It

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "one drear-y line, And there's no oth-er word holds the mean - ing; It". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords in the right hand and a simple bass line in the left hand.

car-ries a heart-ache Wher - ev - er it's heard, And brings e - ven des - o - late

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "car-ries a heart-ache Wher - ev - er it's heard, And brings e - ven des - o - late". The piano accompaniment continues with similar chordal textures and a steady bass line.

dream - ing, Just lone - some. —

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "dream - ing, Just lone - some. —". The piano accompaniment features a dynamic marking of *pp* (pianissimo) and includes a fermata over a chord. There are also markings for *Red.* (Reduction) and asterisks (*) at the bottom of the system.

MAY I PRINT A KISS.

Words Anonymous.

Music by

CARRIE JACOBS-BOND.

Scherzando.

The piano introduction is in 6/8 time, marked *Scherzando*. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and then a quarter note C5. The left hand provides a rhythmic accompaniment with chords and moving lines. The piece concludes with a *rall.* (rallentando) marking.

"May I print a kiss on your lips!" he said, She nod-ded her kind per-

The first system of the vocal melody is in treble clef, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs). The melody consists of quarter and eighth notes. The piano accompaniment features chords and a rhythmic pattern in the left hand.

mis sion, They went to press, And I rath-er guess, They printed a whole e-

rall - en

The second system continues the vocal melody and piano accompaniment. The lyrics are "mis sion, They went to press, And I rath-er guess, They printed a whole e-". The piano accompaniment includes a *rall - en* marking above the right hand.

tan - do.

di - tion, They print-ed a whole e - di - tion.

tan - do.

The third system continues the vocal melody and piano accompaniment. The lyrics are "tan - do. di - tion, They print-ed a whole e - di - tion." The piano accompaniment includes a *tan - do.* marking above the right hand.

Edna Barnes Jones.

WHEN DO I WANT YOU MOST?

Music by *CARRIE JACOBS-BOND.*

The first system of the piano accompaniment is in 3/4 time, key of B-flat major. It begins with a *mp* dynamic. The right hand features a series of chords and a melodic line with a trill. The left hand provides a steady bass line. Dynamics include *mp*, *p*, and *pp*.

The second system contains the vocal line and the second system of the piano accompaniment. The vocal line is in 3/4 time, key of B-flat major, and begins with a *p* dynamic. It includes three verses of lyrics. The piano accompaniment continues with chords and a melodic line, starting with a *p* dynamic.

1. When do I want you most? Why, dear, at morn, When
 2. When do I want you most? Why, dear, at noon, For
 3. When do I want you most? Why, dear, at night, When

the first sun-beams on the sill Shake out their glit-tring fringe, And
 then th'enchanted meadows smile As if it still were June; A
 in the stars that rise for both I read your love in light, When

mp

all the sky is tender yet With dawn's dull roseate tinge, When
 hundred fields of bloss'ning flax Are blue as when I came, The
 mem'ry tells its ro-sa-ry, And days we did not share Slip

mp

ev-ry flut-ed blade and leaf With fair-y gems are strung. Then
 oriole flash-es up the sky In narrow lines of flame. When
 si-lent on the golden string Like beads without a pray'r. When

is the time I want you most, Be-cause the day is young, Then
 the white roads are drenched with sun, And pine woods scent the air, Then
 fire-flies light their fair-y lamps To lead my long-ings on, Then

mf

is the time I want you most, Be - cause the day is
 is the time I want you most, Be - cause the day is
 is the time I want you most, Be - cause the day is

mf

young.
 fair.
 gone.

mf *p* *pp*

tr

To Robert Tait McKenzie, M. D.

WHERE TO BUILD YOUR CASTLES.

CARRIE JACOBS BOND.

The piano introduction consists of two staves in 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has one flat (B-flat).

Just build your castles in the air While you are young and life is
Of course we like to build on earth When we are young and life is

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "Just build your castles in the air / Of course we like to build on earth / While you are young and life is / When we are young and life is".

fair, For bye - and - bye, when youth is gone, And
mirth, But time a - lone can tell the fate, Of

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "fair, / mirth, / For bye - and - bye, when youth is / gone, / And / But time a - lone can tell the / fate, / Of".

days and years are not so long, As when you sang your youthful song, What
castles builded here to wait, For him who finds, a - las, too late, That

then seemed right will now be wrong; But castles you build in the air Will
castles here are des - o - late, That on - ly castles in the air Can

last for aye and still be fair, But castles you build in the
live for aye and still be fair, That on - ly castles in the

1. 2.

air Will last for aye and still be fair..... fair..... So
air Can live for aye and still be

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). It contains two phrases: "air Will last for aye and still be fair....." and "air Can live for aye and still be". The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The first phrase is marked "1." and the second "2.". The music is in a 4/4 time signature.

if you want a castle rare You'll have to build it - in the air, For

The second system continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "if you want a castle rare You'll have to build it - in the air, For". The piano accompaniment continues with two staves, treble and bass, maintaining the 4/4 time signature.

that's the on-ly place I know Where castles always stay "just so," Where

The third system continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "that's the on-ly place I know Where castles always stay 'just so,' Where". The piano accompaniment continues with two staves, treble and bass, maintaining the 4/4 time signature.

walls dont crack and hearts don't break, And cares will not keep you a - wake - For

on-ly castles in the air, Can last for aye and still be fair, For

on-ly castles in the air; Can last for aye and still be fair.....



A NEW SONG
by Carrie Jacobs-Bond
“The Birds”

Being sung by MR. CHAUNCEY OLCOTT

ALL DEALERS
50 cents the Copy

After Vacation.

Words by Mc LANBERG WILSON. Music by CARRIE JACOBS-BOND.

Tempo di Valse.

mf

Back from his reign in the moun - tains comes the so -

ci - e - ty swell; — Back with his ring on her

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Poem from Houston Post.

Music by
CARRIE JACOBS-BOND.

Moderato.

The hall is wide

And cool and dim, — And o'er the porch there hangs the

limb Of an old oak, And ros - es climb.

a tempo.

They hide and shade it all the time.

pp

a tempo.

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To Fred and Louis.

MORNING AND EVENING.

Poem from
New York Sun.

Music by
CARRIE JACOBS BOND

Buck - wheat (bat - ter in the can,
Eve - ning comes, the black logs glow,

Sau - sage fry - ing in the pan,
'Cross the fields the north winds blow.

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To M. s. Marie Picard.

THE FREE CONCERT.

Words and Music by
CARRIE JACOBS-BOND.

Alliegretto con anima.

mf

There's going to be a con - cert, Don't you,
con - certs in the morn - ing - Night - y!

mp

want to come a - long, To see the best of the a - tres, And
styl - ish, did you say? You see it's more con - ven - ient Com - in'

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