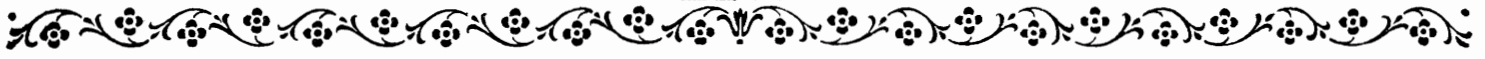


148731



PEGGING ALONG



A SONG

By

OLEY SPEAKS

High	Medium	Low

Price, 60 cents, net



New York

G. SCHIRMER

Boston

Pegging Along

Leslie Alan Taylor

Oley Speaks

Leisurely

Voice

Piano

mf

rit.

atempo

mf

I'm

peg-ging a-long, dear, Now right and now wrong, dear, And al-ways the best I may

do _____ Re - sponds to the thought, dear, Con - tent-ment is sought, dear, By

peg-ging a - long just for you. To - day and to - mor - row, Thro'

joy or thro' sor - row, What - ev - er the sky I may view, My

creed and en-deav-or Is summed up for-ev-er In peg-ging a-long,dear,for you.

Slower

p

And so, as I wend, dear, Those high-ways which end, dear, At

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a series of chords, some with a fermata, and a few eighth notes. The dynamics are marked 'p' (piano).

last in the fir-ma-ment blue, — I'll hum in my heart, dear, Till

The second system continues the musical score. The vocal line has a longer note with a fermata under the word 'blue', followed by a series of eighth and quarter notes. The piano accompaniment continues with chords and some melodic lines in both hands.

death us do part, dear, I'm peg-ging a - long, dear, for

The third system concludes the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment consists of chords and some melodic lines in both hands.

Tempo I^o

f

you. — And so, as I wend, dear, Those high-ways which end, dear, At

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 'you.' followed by a quarter rest, then continues with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking.

rit. — *a tempo*

last in the fir - ma - ment blue, — I'll hum in my heart, dear, Till

The second system continues the musical piece. The vocal line has a ritardando (*rit.*) marking over the first measure and returns to *a tempo* for the rest. The piano accompaniment also features a *rit.* marking in the second measure. The lyrics are 'last in the fir - ma - ment blue, — I'll hum in my heart, dear, Till'.

rit.

death us do part, dear, I'm peg-ging a - long, dear, for you.

The third system concludes the piece. The vocal line has a final *rit.* marking. The piano accompaniment features a *rit.* marking in the second measure. The lyrics are 'death us do part, dear, I'm peg-ging a - long, dear, for you.'.

Secular Songs *by* Oley Speaks

The Hills of Dawn

Frank L. Stanton

Oley Speaks

Allegro con brio

Voice

Piano

It's a brave, sweet world, for all its sights—

Rain and morn-ing a-round the eyes. Glad 'good morn-ing,' and

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A Garden Idyl

Arthur Wallace Peach

Oley Speaks

Andante rubato (Ad. con. *mp. grazioso*)

Voice

Piano

rose. As he passed in the gar-den gray. O rose of June, you

pass. But I have an ead-less day. O rose of June, you

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A Favorite Among American Composers

- Bells of youth *net* 60
- Bend low, O dusky night *net* 60
- Charity *net* 60
- (Also published with orchestra accompaniment)
- Elysium *net* 60
- Eternity *net* 60
- An evening song *net* 60
- For a day *net* 60
- For love and thee *net* 60
- A garden idyl *net* 60
- Her rose *net* 60
- The hills of dawn *net* 60
- Joys of June *net* 60
- June-time *net* 60
- The lassie I love best *net* 60
- Life's twilight. *A love song net* 60
- Little house o' dreams *net* 60
- A little way to walk with you *net* 60
- A lover's song *net* 60
- Morning *net* 60
- Mother *net* 60
- My homeland *net* 60
- Realization *net* 60
- The secret *net* 60
- Serenade *net* 75
- Song of Spring *net* 60
- Song of waiting *net* 60
- Summer in the heart *net* 60
- Sylvia *net* 60
- The thought of you *net* 60
- To one unknown *net* 60
- To you *net* 60
- Toward the sunrise *net* 60
- When all the bonny birds *net* 60
- When the boys come home. *A martial melody net* 60
- (Also published with orchestra accompaniment)
- When June days come again *net* 60
- Your smile *net* 60

Reveries

Irene Stiles

Oley Speaks

Andante con moto

Voice

Piano

know a hill where the heath-er blooms, Where the wind of heav'n blows

free. Where the sky on high is a blue, blue sky which

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For Love and Thee

Lucien G. Chaffin

Oley Speaks

Andante con moto

Voice

Piano

wan-d'ered. On the sands of the wind-swept shore; They come to me now like dim

vi-sions. They haunt me till rest comes no more. O Love, I am call-ing, O

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