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SONGS.

WITH
PIANO
ACCOMPANIMENT.

2628. HOME TO OUR MOUNTAINS (Duet), - - Verdi, 50
 2537. ANGEL FOOTSTEPS (Duet), - - D. C. Addison, 40
 2556. THE LAST GOOD-NIGHT, (Song or Duet) J. P. Webster, 30
 2574. TRY, TRY AGAIN (For Two Soprani, Basso ad lib.) Jas. A. Volker, 25
 1365. TAR'S FAREWELL, - - - Stephen Adams, 30
 1431. WHEN YE GANG AWA, JAMIE (Duet), - J. Demar, 35
 → 2337. PLAYMATES, - - - - Harry Dacre, 40
 2680. A, B, C (Celebrated Vocal Duet), - - Jno. Parry, 50
 1158. I KNOW A BANK (Duet) - - - Chas. E. Horn, 50
 2699. THE SERENADE, - - - - F. Schubert, 40
 2728. FLY AWAY, BIRDLING (Duet), - - Franz Abt, 40
 2729. I LIVE AND LOVE THEE (Duet), - F. Campana, 50
 2732. THE MINUTE GUN AT SEA (Duet), - M. P. King, 40
 2733. THE WANDERER'S NIGHT SONG (Duet), A. Rubinstein, 40
 2745. FROM OUR MERRY SWISS HOME (Duet), C. W. Glover, 60
 2746. THE ANGEL (Duet), German and English, A. Rubinstein, 40
 1239. MEMORIES (Duet and Quartet Chorus), J. Albert Snow, 35

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PLAYMATES.

By HARRY DACRE.

Allegro moderato.

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic and transitions to a forte (*f*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

1. Thro' the storms of life I've bat-tled, I have seen its dark-est side; For-tune has not
 2. Ver-y well can I re-mem-ber, one young lad named Hen-ry Dare; Bright-ly gladsome
 3. Sometimes I have grown so wea-ry of the world and all its strife, Out of work and
 4. This was some few years a-go, boys, yet re-mem-brance will not die, Neith-er in the

Musical notation for the piano accompaniment of the first verse, starting with a mezzo-forte (*mf*) dynamic. The accompaniment consists of chords in the bass clef and a simple melody in the treble clef.

deigned to hear me, tho' my lev-el bast I've tried; Some get but the milk and wa-ter,
 were his fea-tures, bright-ly gold-en was his hair; He was ev-'ry-bod-y's i-dol,
 out of mon-ey, black and dis-mal seem'd this life; One day by some chance I wan-der'd
 jail nor work-house have I yet been fore'd to lie; But I've been in-side a workhouse,

Musical notation for the piano accompaniment of the second verse, continuing the chordal accompaniment in the bass clef and melody in the treble clef.

oth-ers get the rich-est cream, Oft the mem-ries of my boy-hood, come back to me
 soft-er'd e'en the mas-ter's heart, When young Har-ry got in mis-chief, ev-'ry bo-dy
 past a man-sion in the "West," "Doc-tor Jas-per" on the door-plate, on the steps I
 I was sent for yes-ter-day, Some-one dy-ing wished to see me, and I went with

Musical notation for the piano accompaniment of the third verse, concluding with a *rall.* (rallentando) marking. The accompaniment features chords in the bass clef and a melody in the treble clef.

PLAYMATES.

By HARRY DACRE.

Allegro moderato.

The piano introduction is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a melody in the right hand and accompaniment in the left hand. The first measure is marked *mf* (mezzo-forte) and the second measure is marked *f* (forte). The piece concludes with a final chord in the right hand.

1. Thro' the storms of life I've bat-tled, I have seen its dark-est side; For-tune has not
 2. Ver-y well can I re-mem-ber, one young lad named Hen-ry Dare; Bright-ly gladsome
 3. Sometimes I have grown so wea-ry of the world and all its strife, Out of work and
 4. This was some few years a-go, boys, yet re-mem-brance will not die, Neith-er in the

The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat. The piano accompaniment is in the same key and time, starting with a treble clef and a key signature of one flat. The first measure of the piano accompaniment is marked *mf*.

deigned to hear me, tho' my lev-el bast I've tried; Some get but the milk and wa-ter,
 were his fea-tures, bright-ly gold-en was his hair; He was ev-'ry-bod-y's i-dol,
 out of mon-ey, black and dis-mal seem'd this life. One day by some chance I wan-der'd
 jill nor work-house have I yet been fore'd to lie; But I've been in-side a workhouse,

The vocal line continues in 2/4 time, starting with a treble clef and a key signature of one flat. The piano accompaniment continues in the same key and time, starting with a treble clef and a key signature of one flat.

oth-ers get the rich-est cream, Oft the mem-ries of my boy-hood, come back to me
 soft-er'd e'en the mas-ter's heart, When young Har-ry got in mis-chief, ev-'ry bo-dy
 past a man-sion in the "West," "Doc-tor Jas-per" on the door-plate, on the steps I
 I was sent for yes-ter-day, Some-one dy-ing wished to see me, and I went with

The vocal line continues in 2/4 time, starting with a treble clef and a key signature of one flat. The piano accompaniment continues in the same key and time, starting with a treble clef and a key signature of one flat. The final measure of the piano accompaniment is marked *rall.*

Playmates. Concluded.

rall.

How we should change,.... When we should all be men, Ah!

The first system of the musical score for 'Playmates' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'How we should change,.... When we should all be men, Ah!'. The piano accompaniment is in a grand staff with treble and bass clefs. The tempo marking 'rall.' is placed above the vocal line.

f

Sweet boy - hood days,..... Free from all care and pain!.....

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of 'f' (forte) above it. The lyrics are 'Sweet boy - hood days,..... Free from all care and pain!.....'. The piano accompaniment continues with chords and melodic lines.

rall.

Play - mates! play - mates! I wish we were boys a - gain!.....

f

rall.

The third system of the musical score concludes the piece. The vocal line has a dynamic marking of 'f' and a tempo marking of 'rall.' above it. The lyrics are 'Play - mates! play - mates! I wish we were boys a - gain!.....'. The piano accompaniment also has a dynamic marking of 'f' and a tempo marking of 'rall.' below it. The system ends with a double bar line and a 2/4 time signature.

TOM, THE PIPER'S SON.

Tom, Tom the pi - per's son, Stole a pig and a - way he run, The pig was eat, And Tom was beat, And Tom went roar - ing down the street.

The musical score for 'Tom, the Piper's Son' is in 2/4 time and consists of a single melodic line in a treble clef. The key signature has one sharp (F#). The lyrics are 'Tom, Tom the pi - per's son, Stole a pig and a - way he run, The pig was eat, And Tom was beat, And Tom went roar - ing down the street.' The score is written in a single staff.

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