

Smoke Rings



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LYRIC BY:
HAROLD G. FROST
MUSIC BY:
F. HENRI KLINKMANN

McKINLEY MUSIC CO.
ROOT STANDARD EDITION
Chicago — New York
Albert & Son, Australasian Agents, Sydney, Australia

One of our best ballads is the following beautiful waltz song. The opening strains of the verse are here shown:

Weeping Willow Lane

Lyric by
HAROLD G. FROST

SOLO OR DUET

Music by
F. HENRI KLIICKMANN.

Moon - light thro' the wil - low trees, Love songs
Sil - v'ry moon-beams oft re - call Gold - en

sigh - ing on the breeze, Bring - ing sweet - est mem - o - ries
days you were my all; Twi - light shad - ows soft - ly fall

The music of the chorus is charmingly simple and catchy:

CHORUS

Wan - d'ring where the Weep - ing Wil - lows grow, Dream - ing there of
days you loved me so; Weep - ing Wil - lows too, dear,

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THE MCKINLEY MUSIC CO.
Chicago :: New York

SMOKE RINGS

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Lyric by
HAROLD G. FROST

Music by
F. HENRI KLINKMANN

Valse Andante

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Valse Andante' and 'mf'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the second system, with lyrics: 'Soft as the star - light a - / Smoke rings are float - ing a -'. The piano accompaniment continues, with a 'rit.' (ritardando) marking and a 'p' (piano) dynamic. The tempo changes to 'a tempo' (piano). The vocal melody continues with lyrics: 'bove me, / round me, / Smoke rings are drift - ing on high; / Dream - i - ly weav - ing their spell;'. The piano accompaniment provides harmonic support with various chords and melodic lines. The final system shows the vocal melody concluding with lyrics: 'Just like my hopes that you loved me, / Whisp - ring of love as you found me,'. The piano accompaniment concludes with a final chord and a fermata.

mf

p

rit.

p a tempo

Soft as the star - light a -
Smoke rings are float - ing a -

bove me, _____
round me, _____
Smoke rings are drift - ing on high; _____
Dream - i - ly weav - ing their spell; _____

Just like my hopes that you loved me, _____
Whisp - ring of love as you found me, _____

rit.

I'm al - ways won - der - ing why. _____
 They have a se - cret to tell. _____

rit.

CHORUS

p-mf a tempo

Smoke rings all drift a - way _____ Like

a tempo p-mf

dreams of yes - ter - day; _____ Smoke rings they

pp=p

L.H.

bring you near, _____ On - ly to dis - ap - pear

pp=p

rit. *a tempo*

Thro' the clouds, dear. Smoke rings for - ev - er blue —

rit. *a tempo* *pp=p*

Al - ways must bring me you; — Your

rit.

sweet smile just beams To fade, dear, it seems, Like

rit.

ad lib. *a tempo* 1 2

smoke rings and dreams we once knew. — knew.

colla voce *a tempo* *mf* *rit.*

Sweet melody and beautiful simplicity were never so effectively combined as in

Pickaninny Blues

Lyric by
HAROLD G. FROST

A WALTZ LULLABY

Music by
F. HENRI KLINKMANN

Notice the charm of this opening strain:

The first system of musical notation for 'Pickaninny Blues'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'p' (piano). The lyrics are: 'The moon is sail-ing low where southern breezes blow, It's twi-light 'round the'.

The second system of musical notation. The vocal line continues with the lyrics: 'cab - in door; ——— When silv'-ry stars appear. I hear my Mammy'. The piano accompaniment continues with chords and moving lines.

Where else will you find a more beautiful refrain than this?

REFRAIN.

The first part of the refrain. The vocal line starts with 'Oh rock - a - bye, — my hon - ey, — while close — to Mam my's'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second part of the refrain. The vocal line continues with 'breast; ——— The fields of snow - y white — are gleam - ing thro' the'. The piano accompaniment continues with a similar rhythmic pattern.

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A new song of unusual beauty is:

Lyric by
HAROLD G FROST

Under Southern Stars

Music by
F. HENRI KLICKMANN

Here is a part of the opening strain:

Shadows deep are fall-ing, And the southern stars are call-ing, —

Call-ing at the daylight's close While my lit-tle southern rose Sweet-ly dreams of

The first strain is in 3/4 time, marked *p* (piano). It consists of a vocal melody and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

The second strain, in rich minor harmonies, is especially beautiful.

Sweet dreams love is bring-ing, It seems she is sing-ing,

"Come back to Dix-ie-land, — Come back to Dix-ie-land" — The

The second strain is in 3/4 time, marked *Piu mosso* and *mf* (mezzo-forte). It features a more complex piano accompaniment with arpeggiated chords and a vocal melody. The third strain is marked *p ad lib* (piano ad libitum) and *p colla voce* (piano colla voce), indicating a more flexible tempo and dynamics.

After this the first strain, with different words, is repeated, closing with a short but effective coda

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This is the chorus of the immensely popular song, "Hawaiian Rose"—a haunting, seductive, most charming melody with appropriate words.

Lyric by
PAUL B. ARMSTRONG

Hawaiian Rose

SOLO OR DUET

Music by
F. HENRI KLINKMANN

CHORUS (*Dreamily*)
p-mf Small notes (Alto) ad lib.

Star - light a - bove, Whisp - 'rings of

The musical score for the chorus of "Hawaiian Rose" is written for voice and piano. It is in 3/4 time and B-flat major. The voice part is marked *p-mf* and *Dreamily*. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. The lyrics are: "Star - light a - bove, Whisp - 'rings of".

To obtain the most characteristic effect, give special emphasis on each grace note in the right hand.

love, Just you and me, A lov - ing

The continuation of the chorus musical score. The voice part continues with the lyrics: "love, Just you and me, A lov - ing". The piano accompaniment maintains the same rhythmic pattern.

The complete song contains, not only the above beautiful chorus, but also a pleasing instrumental variation of same, of which the following are a few measures:

INSTRUMENTAL VARIATION OF CHORUS.

Valse Moderato

F. HENRI KLINKMANN

The instrumental variation of the chorus is written for piano. It is in 3/4 time and B-flat major. The tempo is marked *Valse Moderato*. The score consists of two systems of music. The first system starts with a *p-mf* dynamic. The melody is played in the right hand with grace notes, and the left hand provides harmonic support with chords.

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