

LADDIE

A TRUE BLUE SONG

WORDS
J. FRED LAWTON.

MUSIC BY
LUELLA LOCKWOOD MOORE.

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Laddie.

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Modto. con Moto.

Piano introduction in C major, 2/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked *Modto. con Moto.* and the dynamics are *p* (piano).

Piano accompaniment for the first vocal line. The right hand has a melodic line with a repeat sign, and the left hand has a bass line. The tempo is *Modto. con Moto.* and the dynamics are *mf* (mezzo-forte). The phrase "Till ready." is written above the right hand.

Vocal melody and piano accompaniment for the second vocal line. The vocal line is written on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "Deep in the heart of the wood-land Sat a lit-tle girl one / Deep in the heart of the wood-land Lad-die wooed his prin-cess". The tempo is *Modto. con Moto.* and the dynamics are *mf* (mezzo-forte).

day fair Her eyes were red for folks had said She was
Close by his side sweet sis - ter cried Lad - die

al - ways in the way Soon came a voice from - be -
soon would not be there In - to his arms Lad - die

hind her Who's this lit - tle fair - y here
took her Kissed her bit - ter tears a - way

Cheer up lit - tle sis - ter Lad - die stooped and kissed her,
Then his look of sad - ness turned to one of glad - ness

then she whis - pered in his ear.
as he heard her soft - ly say.

CHORUS.

Lad - die you're the on - ly one who loves me Lad - die you're the on - ly one who

cares No one ev - er tries to make me hap - py

You're the on - ly one who dares (Dar - ling Lad - die Boy)

Lad - die you're the on - ly one who wants me You're my on - ly, on - ly

joy Goodness how I love you, I think the whole world of you,

Dar - ling Lad - die Boy. Boy.

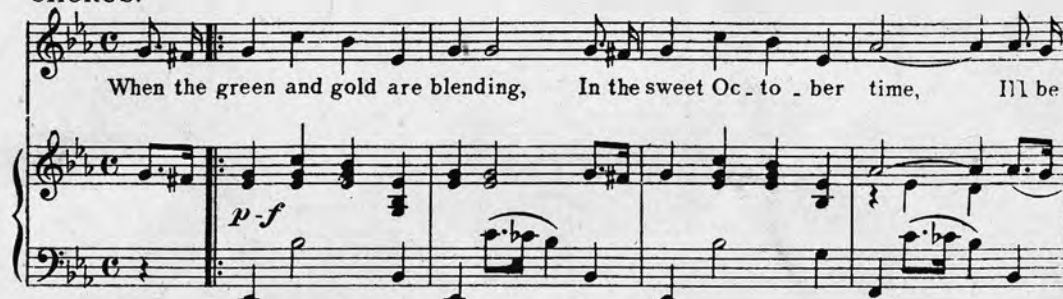
THE SONG OF MERIT

The GIRL of the LIMBERLOST

By Richard A. Whiting. Hans Von Holstein. Richard W. Pascoe.

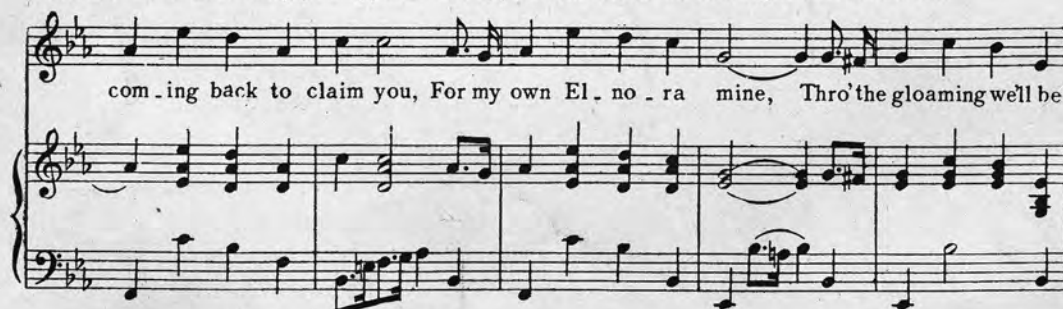
That old saying about Music having charms is good; that is some kinds of music has; there is one song in particular that has more charms attached to it than any fifty songs that were ever sung. "The Girl of the Limberlost"—oh—that song—what sweetness—what rhythm—what funny little sensations this song causes to run up and down your back; it's not only the words—it's not only the music—it's the wonderful combination.

CHORUS.



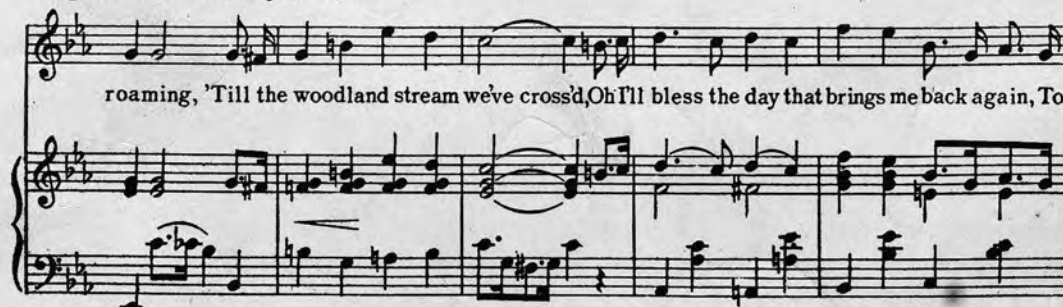
When the green and gold are blending, In the sweet Oc - to - ber time, I'll be

It glides along like a fairy story and you just either have to hum it or whistle it because it is absolutely contagious. It has that wonderful sweetness that you only find in one song out of a million. People listening to "The Girl of the Limberlost" ask one another why all songs aren't like it, but there is that little different something in it that makes you lean back and positively inhale the sweet sonorous tones and when once sung, you applaud and applaud and insist on hearing it over and over.



com - ing back to claim you, For my own El - no - ra mine, Thro' the gloaming we'll be

"The Girl of the Limberlost" tells the story of a coy damsel of the North woods, who sat by a little stream thinking of her sweetheart and it makes you glad—sad—happy and hundreds of other little things that we haven't space to mention.



roaming, 'Till the woodland stream we've cross'd, Oh I'll bless the day that brings me back again, To

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This song is published in the city of St. Louis by Buck & Lowney, the same publishers that introduced "Laddie"—the True Blue Song, but "The Girl of the Limberlost" is a worthy successor to "Laddie" and—well, we can't say any more. Hear it yourself and you'll heartily agree with all we have said in this article. It is supreme. It's one great big—decisive HIT.

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