

I'LL WED THE GIRL I LEFT BEHIND

NOVELTY SONG

Susan Mary Matheny



WORDS AND MUSIC BY
WILL A. DILLON

WRITER OF
"MY GRANDFATHER'S GIRL,"
"ON THE OLD BACK SEAT OF
THE HENRY FORD."
ETC.

M. WITMARK & SONS
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50¢
25/-

I'll Wed The Girl I Left Behind

Words and Music
By WILL A. DILLON

Brightly (*But not fast*)

Piano introduction in 2/4 time, key of B-flat major. The music is bright and rhythmic, featuring chords and eighth-note patterns in both hands. Dynamics include *ff* and *mf*.

Moderately with expression

Vamp

I'm dream-ing of my lit-tle girl, a-way back home a -
Right now my heart is wak-ing and the old love calls a -

Vamp piano accompaniment consisting of a steady eighth-note bass line and chords in the right hand. Dynamics include *p*.

lone, The girl I've al-ways known, the girl who's all my own; I see her hand a-wav-ing, and a
new, It thrills me through and through, for one so fond and true; Oh, I can wait no long-er, for there's

Musical notation for the first line of lyrics, including vocal line and piano accompaniment.

tear drop in her eye, It broke her heart to hear me say good-bye. She mur-mured, "I'll be
some-thing seems to say, "Go back and find your old sweet heart to-day." So I'm off to keep the

Musical notation for the second line of lyrics, including vocal line and piano accompaniment.

watch-ing for you, pray-ing for you, too, You'll some day find me wait-ing here for you!"
prom-ise that I made her long a-go, I'm go-ing back be-cause I love her so.

Musical notation for the third line of lyrics, including vocal line and piano accompaniment. Dynamics include *rit.*

REFRAIN Brightly (But not fast)

I can pic-ture to - night in the dim can - dle light, The girl I left be - hind.

I can see her once more at the old cot - tage door, Wait - ing with love di -

vine. For I gave her the ring and I prom - ised to bring, Bring the par - son

back and make her mine, So I'm go - ing right back, hang my hat on the

rack, And wed the girl I left be - hind. I can hind.

BEAUTIFUL IRISH BALLADS

THAT ARE BEING SUNG BY THE WORLD'S GREATEST ARTISTS
THEY SHOULD BE IN EVERY HOME

MOTHER MACHREE

Lyric by
RIDA JOHNSON YOUNG

Music by CHAUNCEY OLCOTT
& ERNEST R. BALL

Tenderly with much expression

Sure I love the dear sil-ver that shines in your hair, And the
brow that's all fur-rowed, And wrink-led with care I
kiss the dear fin-gers so toil worn for me, Oh, Gou

mp espress.
mf dim.

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SOLO, FOUR KEYS:—B \flat , (B \flat TO D) C, D, AND F. DUET, TWO KEYS:—B \flat AND F

A LITTLE BIT OF HEAVEN

SHURE THEY CALL IT IRELAND

Poem by
J. KEIRN BRENNAN

Music by
ERNEST R. BALL

Shure, a lit-tle bit of Heav-en fell from out the sky one day,— And
nes-tled on the o-cean in a spot so far a-way;— And
when the An-gels found it, Shure it looked so sweet and fair,— They

mf a tempo
retard
a tempo

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SOLO, THREE KEYS:—A \flat , (C TO F) B \flat AND C

WHEN IRISH EYES ARE SMILING

Lyric by
CHAUNCEY OLCOTT & GEO. GRAFF, Jr.

Music by
ERNEST R. BALL

CHORUS

When I-rish eyes are smi-ling,— Sure it's like a morn in
Spring.— In the lilt of I-rish laugh-ter, You can hear the
an-gels sing.— When I-rish hearts are hap-py,— All the

p

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SOLO, THREE KEYS:—C, (C TO E) D AND F

Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Smoothly with much expression
in time

"Too-ra-loo-ra-loo-ral,— Too-ra-loo-ra-li,
Too-ra-loo-ra-loo-ral,— Hush now, don't you cry!
Too-ra-loo-ra-loo-ral,— Too-ra-loo-ra-

mp in time

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SOLO, THREE KEYS:—C, (C TO C) E \flat AND F

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