

PIANO PLEASURES

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OF

LOVE SONGS

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WHY

Why, Just Because I Love You, Dear!

Lyric by
PAULINE PEMENT

Music by
SOL P. LEVY

Moderato

Piano

The piano introduction is in G major, 2/4 time, marked Moderato. It consists of 12 measures. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with eighth notes. The piece concludes with a final chord in the right hand.

Till voice

mf

The piano accompaniment for the first vocal line is in G major, 2/4 time. It begins with a series of chords and arpeggiated figures. The first vocal line is marked *mf* and consists of 12 measures. The piano accompaniment continues with a steady bass line and chords.

You want to know the rea - son of my sigh, Just list - en
Now that you know dear, won't you name the day? I'm wait - ing

p

The vocal line and piano accompaniment for the first verse are in G major, 2/4 time. The vocal line consists of 12 measures, with the piano accompaniment providing a steady bass line and chords. The piano accompaniment is marked *p*.

dear, and I will tell you why; I'll tell you some - thing that you've nev - er
sweet-heart, what have you to say? Oh tell me, dear, the sweet - est sto - ry

The vocal line and piano accompaniment for the second verse are in G major, 2/4 time. The vocal line consists of 12 measures, with the piano accompaniment providing a steady bass line and chords.

known, And why I'm blue, when I'm near you or when I'm all a - lone.
 told, And I will bring a wed - ding ring, a lit - tle band of gold.

CHORUS *Tenderly*
 Why do I sigh _____ when you are near? _____ Why does the

a tempo

sky so bright ap - pear? _____ In my

heart there is a sad - ness, _____ Tho' the world is filled with

glad - ness. — Why do I dream — of on - ly you?

rall. *rit.* *a tempo*

— Why does it seem to make me blue? — Why do I

sigh — when you are near? — Why, just be - cause —

— I love you dear! — Why do I dear! —

a tempo *f.*

1 2



Where Love Dreams Come True

Words and Music by
CAL DE VOLL

Allegretto

Piano

Dear - ie, I cant tell you what I want to, But if you will come to
There's a land where sweet gui-tars are play-ing, Mu-sic float-ing on the

me breeze Down where South - ern breez - es fair - ly haunt you,
Seems to set each lov - ers heart a - sway - ing,

With their love - ly me - lo - dy, There I'll tell you all,
With en-tranc - ing me - lo - dies, Birds are sing-ing there,

allarg *allarg* *res*

Where the sha-dows fall, Lov-ers par - a - dise we'll see.
 Lovesongs fill the air, In this land of har - mo - nies.

cendo *poco rit.*

Refrain

Comewith me where moon-light al-ways gleams, ——— Come with me where

pp *8va* *3* *grazioso* *p* *leggiere*

love-light al-ways beams, ——— Come with me in - to the land of

pp *8va* *3*

dreams ——— 'Neath the stars we'll drift down sil - vry streams ———

pp *8va* *3* *pp* *8va*

Let me tell you all that's in my heart,

The first system of music features a vocal line in G major with a key signature of one flat (F major). The lyrics are "Let me tell you all that's in my heart,". The piano accompaniment consists of a treble and bass clef. The treble clef has a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the final measure, marked *pp* and *8va*. The bass clef has a steady eighth-note accompaniment.

Let us pro-mise there to nev-er part

The second system continues the vocal line with the lyrics "Let us pro-mise there to nev-er part". The piano accompaniment features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the final measure, marked *8va* and *3*.

Love's sto-ry old, dear; Will be re-told dear, In the land where all

The third system contains the lyrics "Love's sto-ry old, dear; Will be re-told dear, In the land where all". The piano accompaniment includes dynamic markings *cres*, *cen*, *do*, *f*, and *p*.

love dreams come true. true.

The fourth system concludes with the lyrics "love dreams come true. true.". The piano accompaniment features first and second endings, marked with "1" and "2". The first ending leads back to the beginning of the system, while the second ending concludes with a *f* dynamic.

Sing A Song Of Swanee

By LOUIS BREAU
and NAT SANDERS

Writers of
"I Want My Mammy"
"Never Mind" and "Mo-Na-Lu"

Arr. by
CHAS. N. GRANT

Moderato con espressivo

PIANO

p *cresc.*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. Dynamics range from piano (*p*) to crescendo (*cresc.*).

fz rit. *a tempo* *f*

The piano accompaniment continues with more complex chordal textures. It includes markings for *fz rit.*, *a tempo*, and *f*.

If you should stray far a - way from your home - land,
Some - times a strain will re - main in your mem - 'ry,

p tenderly

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part is marked *p tenderly*.

You'll miss the songs you love best;
Played on the strings of your heart;

The second line of the song continues the vocal melody and piano accompaniment.

Then some re - frain like a strain from your own land,
Though far from home as you roam it is call - ing,

Just makes you yearn, Till you re - turn.
You must o - bey, Love shows the way.

CHORUS

Sing a song of dear old Swa - - nee,

Make me see that south - ern shore;

Bring a - long a thought of

Swa - - - nee, — Take me back

home once more.

To the old plant - a - tion where the ban - jos

play; South-ern syn-co - pa - tion calls me there to

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a half rest, followed by the lyrics "South-ern syn-co - pa - tion calls me there to". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

stay; Sing a song of dear old

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by "Sing a song of dear old". The piano accompaniment includes a *cresc.* marking in the right hand.

Swa - nee Bring the Swa-nee back to

The third system features the vocal line with a half rest followed by "Swa - nee Bring the Swa-nee back to". The piano accompaniment includes a *rall.* marking in the right hand and a *f rall.* marking in the left hand, which then transitions to *a tempo*.

me me

The fourth system shows the vocal line with a half rest followed by "me me". The piano accompaniment includes a first ending bracket labeled "1" and a second ending bracket labeled "2". The system concludes with a *f* marking in the left hand and a *f* marking in the right hand.

MO - NA - LU

Vocal arr. by
Phil Boutelje

By LOUIS BREAU
Writer of: {"I Want My Mammy"
and "Humming"}

Piano

Play 3 times

I heard a love song, — When lights were
This love song ten - der, — Brought dreams to

low, — A sim - ple love song — Of long a -
me, — Of sweet sur - ren - der — Be - side the

Where the skies are blue — My Mo - Na - Lu —

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Where the skies are blue — My Mo - Na - Lu —". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

Wait for me — by the sum - mer sea —

The second system continues the vocal line with the lyrics "Wait for me — by the sum - mer sea —". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and an accent (^).

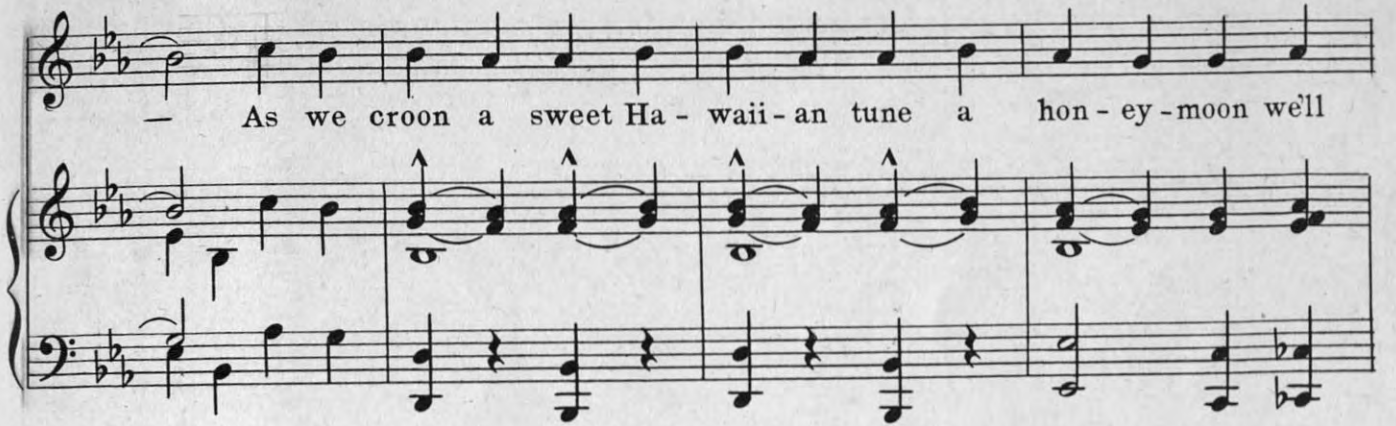
Where we prom-ised to — be true —

The third system features the vocal line with the lyrics "Where we prom-ised to — be true —". The piano accompaniment continues with a steady bass line and chords in the right hand.

Out on the sand — stroll - ing hand in hand —

The fourth system concludes the vocal line with the lyrics "Out on the sand — stroll - ing hand in hand —". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and an accent (^).

As we croon a sweet Ha - wai - an tune a hon - ey - moon well



plan A bung - a - loo I will build for two



Filled with love for me and you my Mo - Na -



Lu. Mo - Na - Lu.



Don't You Sigh No More

(A Southern Love Song)

Words by
ANNA LAURA CROUSE

Music by
M. L. LAKE

Slowly and with expression

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a half rest, followed by a series of chords and single notes. The left hand starts with a bass clef and a key signature of one sharp. It plays a steady accompaniment of quarter notes. Dynamics include a forte *f* marking and a fortissimo *ff* marking.

Voice

Hon - ey, I'm goin' a - way dear, You know
Some - day I'll come an' get you, You know

The piano accompaniment for the first vocal line features a melody in the right hand and a supporting bass line in the left hand. The right hand has a melodic line with some grace notes. The left hand provides harmonic support with chords and single notes. A piano *p* dynamic marking is present.

I'd love to stay here, Don't cry, Cheer up an' smile,
I can't for - get you, Don't cry, Cheer up an' smile,

The piano accompaniment for the second vocal line continues the harmonic and melodic patterns established in the first system. It includes various chordal textures and melodic fragments in both hands.

rall.

— Good — bye, Jes' for a while. —
— Good — bye, Jes' for a while. —

The piano accompaniment for the final vocal line concludes the piece. It features a *rall.* (rallentando) marking. The right hand has a melodic line that ends with a sustained chord, while the left hand provides a final harmonic foundation.

Refrain
a tempo

Don't you sigh, don't you cry, Hon-ey dear, 'Cause I'll

a tempo

yearn to re - turn, Can't you hear? I'm a -

- call - in' to you as of yore; Com-in'

home, nev-er roam no more. Same ol' moon's hang-in'

ov - er the trees, ————— Same ol' tunes float a -

long on the breeze, ————— *cresc.* Wipe the tear from your *frall.*

eye, Jes' you smile me Good - bye, Don't you sigh, sigh,

sigh no more *f a tempo* Don't you more *p* *f a tempo* *fz*

1 *a tempo* 2 *a tempo*