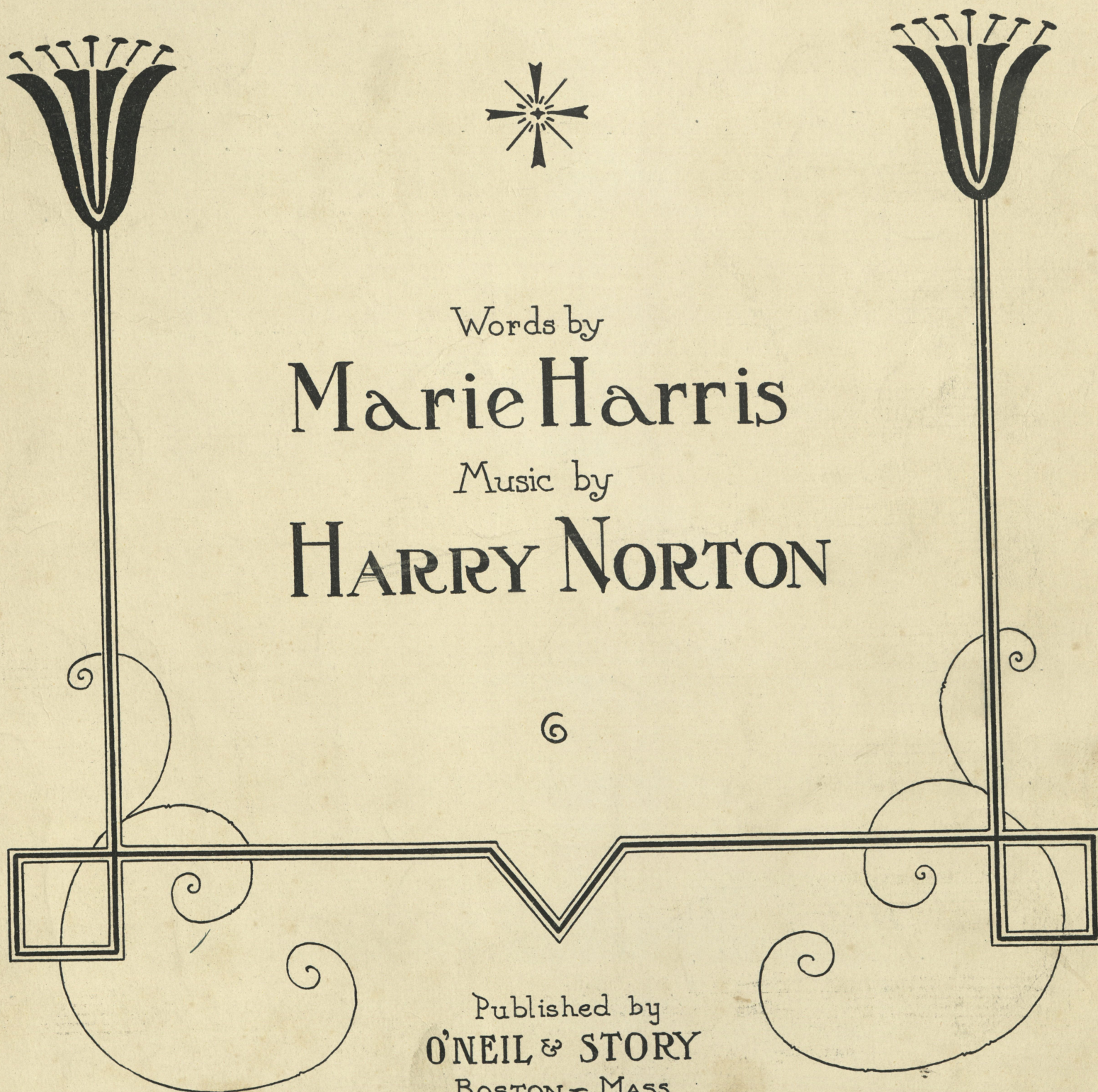


IN LIFE'S GARDEN

BALLAD



Words by

Marie Harris

Music by

HARRY NORTON

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E. S. FISHER

TRY THIS OVER ON YOUR PIANO

WAITIN' FOR THE MOON

A DARKY LULLABY

Words by "HAPPY" O'NEIL

Music by OLIVER E. STORY

Lay your lit-tle kinky head up - on your mammy's breast, go to sleep ma lit-tle col-or'd

p *L.H.*

girl, Doan ye be a-fraid of bugs and bears and all the rest,

cresc.

'Cause there's nothin' round here lit-tle pear - l Close dose great big coal black eyes I

hear the Sand-man now, He's a-gwine to call here pret-ty soon And

L.H. *cresc.* *f* *v*

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"In Life's Garden"

(Blooms No Fairer Flower Than You.)

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MARIE A. HARRIS.


HARRY J. NORTON.

Moderato

PIANO



The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The left hand starts with a bass clef and a common time signature, beginning with a quarter rest followed by a series of quarter notes.



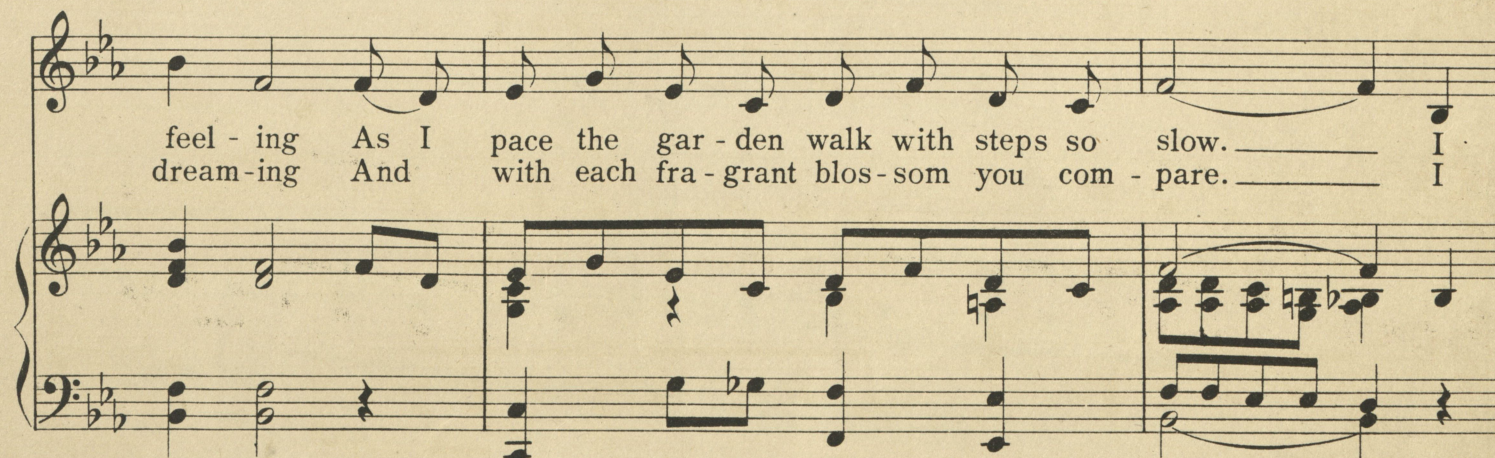
When o'er the sky the twi - light shades are steal - ing And
When in the east the ris - ing sun is beam - ing And

The first system of the vocal melody is on a single staff with a treble clef, two flats, and common time. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is on two staves (treble and bass clefs) with two flats and common time, providing harmonic support with chords and moving lines.



sun - set gilds the west with gold - en glow, — There steals up - on my heart a pen - sive
per - fume from the ros - es fills the air, — Of you sweet - heart a - gain I'm fond - ly

The second system continues the vocal melody and piano accompaniment. The vocal line features a melodic phrase with a dash indicating a breath or a slight pause. The piano accompaniment continues with chords and moving lines.



feel - ing As I pace the gar - den walk with steps so slow. — I
dream - ing And with each fra - grant blos - som you com - pare. — I

The third system concludes the vocal melody and piano accompaniment. The vocal line ends with a final note and a dash. The piano accompaniment provides a concluding harmonic structure.

gaze up - on the flow'rs in blooming fair - ness, Un - til the shadows gray ob - scure my
 won - der if by mag - ic charm each maid - en Were changed to be a flow'r of rar - est

view, _____ And then I think in spite of all their
 hue, _____ My heart as e'er with love for you o'er

rare - ness No flow - er blooms that's half so fair as you.
 lad - en Would say no fair - er blos - som grew than you.

L.H.

CHORUS.

The crimson rose a-bloom in roy-al splen-dor With you sweet-heart in beauty scarcely

L.H. *rall.*

a tempo

vies, The vi-o-let with pet-als blue and ten - der Can nev-er match the az-ure of your

a tempo

L.H.

eyes The li - ly on its stem so light and air - y Is

L.H.

not more pure, more graceful, nor more true, You're more than all of these to me my

dear - ie, In life's gar-den blooms no fair - er flow'r than you.

TRY THIS OVER ON YOUR PIANO

Words by
"HAPPY" O'NEIL
Author of
Hot Dog Man
Waitin' for the Moon
I'd Like to Run an Airship etc. etc.

Respectfully dedicated to Miss **HELENE G. HARTFORD**

YOU CAN'T BEAT AMERICAN LOVE

Music by
OLIVER E. STORY
Composer of
Lotus Bud Intermezzo
Veteran March
Water-Lilies Waltzes etc. etc.

CHORUS

It's A - mer - i - can, It's A - mer - i - can, You
can't beat A - mer - i - can love. Now the French, the Scotch, the I - rish, — the
Yid - dish, — Japs, and Dutch, — In play - ing at the game of love they're
noth - ing ve - ry much, It's the un - ion girl, with the

mf — f

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