

SONGS

by

Gertrude Sans Souci

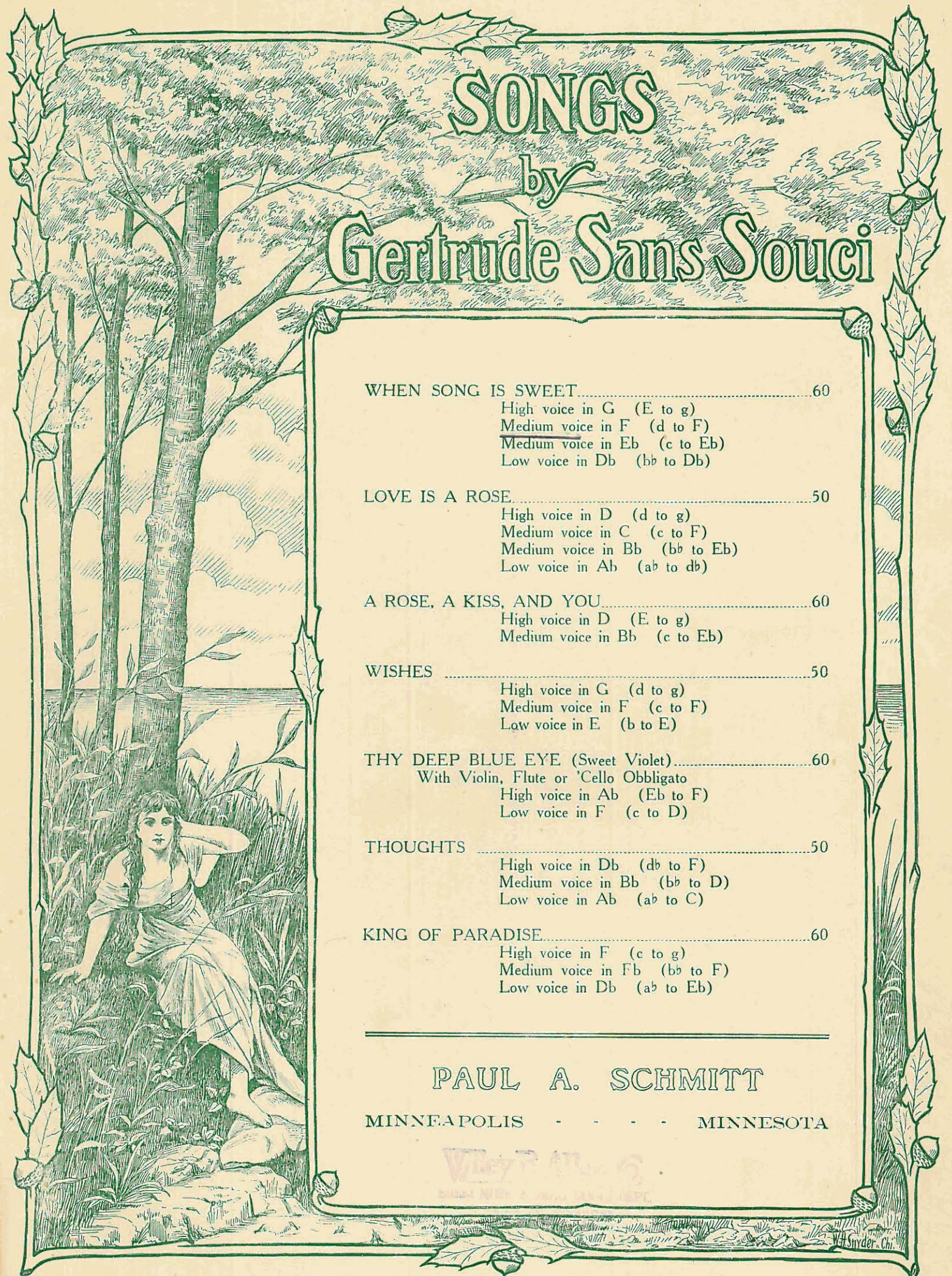
WHEN SONG IS SWEET.....	60
High voice in G (E to g)	
Medium voice in F (d to F)	
Medium voice in Eb (c to Eb)	
Low voice in Db (bb to Db)	
LOVE IS A ROSE.....	50
High voice in D (d to g)	
Medium voice in C (c to F)	
Medium voice in Bb (bb to Eb)	
Low voice in Ab (ab to db)	
A ROSE, A KISS, AND YOU.....	60
High voice in D (E to g)	
Medium voice in Bb (c to Eb)	
WISHES.....	50
High voice in G (d to g)	
Medium voice in F (c to F)	
Low voice in E (b to E)	
THY DEEP BLUE EYE (Sweet Violet).....	60
With Violin, Flute or 'Cello Obligato	
High voice in Ab (Eb to F)	
Low voice in F (c to D)	
THOUGHTS.....	50
High voice in Db (db to F)	
Medium voice in Bb (bb to D)	
Low voice in Ab (ab to C)	
KING OF PARADISE.....	60
High voice in F (c to g)	
Medium voice in Fb (bb to F)	
Low voice in Db (ab to Eb)	

PAUL A. SCHMITT

MINNEAPOLIS - - - - MINNESOTA

Violet M. G.
Singer

W. Snyder, Chi.



WHEN SONG IS SWEET

In A \flat = c to D. In B \flat = bb to E \flat . In C = c to F. In D = d to g.

LOVE IS A ROSE

EDITH MCCARTHY

By GERTRUDE SANS SOUCI

Lento (Slowly, and with expression)

Love is a rose, The

mf *p*

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Lento (Slowly, and with expression)'. The lyrics 'Love is a rose, The' are written below the vocal line. The piano part includes dynamic markings 'mf' (mezzo-forte) and 'p' (piano).

bud un-folds in sun-shine and in dew, its in-cense clings to you,

The second system of musical notation. It continues the vocal line and piano accompaniment. The lyrics 'bud un-folds in sun-shine and in dew, its in-cense clings to you,' are written below the vocal line.

Love is a rose it buds and blows, In the heart of the rose, the

The third system of musical notation. It continues the vocal line and piano accompaniment. The lyrics 'Love is a rose it buds and blows, In the heart of the rose, the' are written below the vocal line.

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B.P. N^o 7

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(To Maud Ulmer Jones)

When Song is Sweet



Music by
GERTRUDE SANS-SOUCI

Andante

VOICE

PIANO

mf *p*

mp

Skies are on - ly bright and fair in your eyes of blue,

mp

Song is on - ly sweet, my dear, When I sing of you.

Spring hath man - y a rose to wear, Kiss'd of sun and

dew, *f* They are on - ly sweet, my dear, *rit.* when they bloom for

you.

mf a tempo

p Moon-light rays are bright - est, dear, when on you they beam,

Sleep is on - ly sweet, my dear, When of you I dream.

Più mosso

What the sigh or what the tear, toil or deeds to

colla voce

do, Life is on - ly sweet, my dear,

f *cresc.*

dim.

When 'tis lived for you.

pp

TWO SONGS OF JOY

In A (b to B)

In D \flat (E \flat to E \flat)

In E \flat (F to F)

TRY SMILING

Words
ANONYMOUS

Music by
GRACE L. WATSON

Allegro

When the weath-er suits you not, Try smil-ing; When your
Does-n't change the things, of course, Just smil-ing; But it

The musical score for 'TRY SMILING' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Allegro'. The lyrics are written below the vocal line.

In G (a to B)

In C (d to E)

In E \flat (F to g)

MY CLOUDS

ANON.

Music by
GRACE L. WATSON

Capriccioso

The in-nerside of ev-ry cloud is bright and shin-ing; ———

The musical score for 'MY CLOUDS' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Capriccioso'. The lyrics are written below the vocal line.

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(B.P. No 56)

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