

# SONGS YOU HEAR EVERYWHERE

The Girl I Left Behind in Dixie-Land.

Words by FRED J. BARNES

Music by RAYMOND WHITE



Bring Me Back My Mamma.

Words by JOSEPH KING

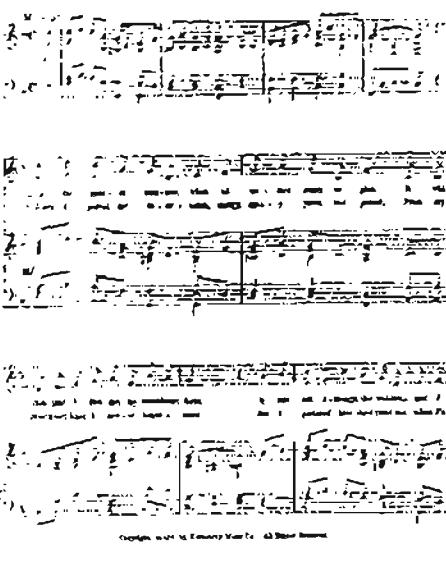
Music by HARRY V. TAYLOR



BENEATH THE DROOPING WILLOW.

Words by JOSEPH KING

Music by RAYMOND WHITE



WHEN YOU ARE NEAR.

Words and Music by SAMUEL KONDRACKY



"FOREVER."

Words and Music by ALICE KENNEDY



WHICH MAMMY PUTS THE LITTLE COONS TO BED.

Words and Music by SAMUEL KONDRACKY



Complete Copies Where You Bought This.

# 'Cause the Sandman's Comin' Around.

Moderato.

Words and Music by SADIK KONINSKY.

Till ready.

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. Measure 1 starts with a forte dynamic (f). Measures 2-3 show eighth-note patterns. Measure 4 has a key change to A major (indicated by a sharp sign) and a dynamic change to mezzo-forte (mf). Measures 5-6 continue with eighth-note patterns. The vocal line begins at measure 4.

Continuation of the musical score for piano and voice. The piano part continues with eighth-note patterns. The vocal line continues from the previous section.

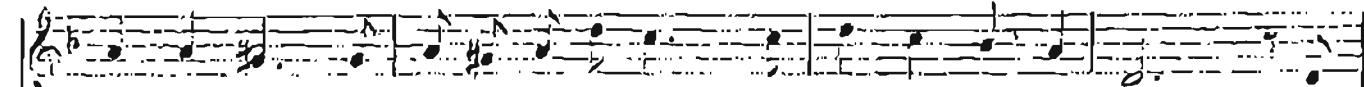
1. Mammy's pick-a-nin-nies are a - play-ing in the field, Where the cot-ton grows so white. They  
2. Sometimes in the evening dad-ly takes his ban-jo down, And he plays his "picks" a tune. He

Continuation of the musical score for piano and voice. The piano part continues with eighth-note patterns. The vocal line continues from the previous section.

Continuation of the musical score for piano and voice. The piano part continues with eighth-note patterns. The vocal line continues from the previous section.

romp and run in the sun-mer sun, All the day from morn 'till night. When  
sings them songs all the eve-ning long, While they dance in the light of the moon; But

Continuation of the musical score for piano and voice. The piano part continues with eighth-note patterns. The vocal line continues from the previous section.



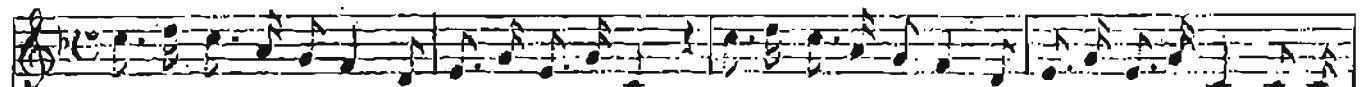
Mam - my comes to call them in to bed, They hur - ry off and hide, And  
when they grow so tir - ed bye-and-bye, They can't dance an - y more, They



peep in at the win-dows, then laugh and run a-way, When they hear her sing in - side:  
run a-way to Mam-my to put them in-to bed, While she sings them o'er and o'er:

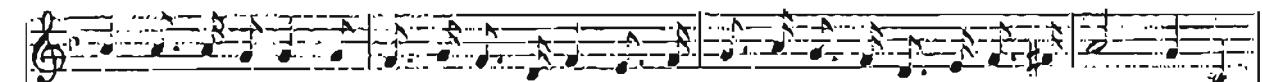


**CHORUS. slowly.**



"Mammy's pick-a-nin-nies must hur - ry off to sleep; Close your lit-tle eye-ids, don't ev - en take a peep, 'Cause the





sand-man's a - com-in', and if he finds you 'wake, Then he's sure - ly gwiue to steal you from your Nam - my. The

rit. u tempo



sun will shine to-mor-row a-round the cab - in door, And lit - tle pick - a-nin-ies can run and play some more; But



If you loves your Nam-my, you'll hush your-self to sleep, 'Cause the sand-man's com-in' a - round."

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REGGIE HANCOCK



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March and Two Step.



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MARSH OR FESTIVAL



## "FOREST ECHOES."

PIANO.



## "TWILIGHT DREAMS."

PIANO.



## Evening Thoughts

SLOWLY.

By Kathryn Boyce



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WALTZES.

L. F. STURGEON



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(A DANCING SHUFFLE)

BY PARSON WHITE



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