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## "Oh, Lucinda Lee."

By B. H. BANNINGA.

Allegretto moderato.

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Allegretto moderato' and the dynamic is 'mf'.

Off' be - neath your win - dow in the pale moon - light,  
When the dark - ness o - ver takes the light of day,

The vocal line is written on a single staff in a soprano or alto clef, featuring a series of eighth and sixteenth notes.

mp

The piano accompaniment for the first phrase consists of two staves. The right hand has a melodic line with a slight upward curve, and the left hand has a steady accompaniment of chords and moving bass notes. The dynamic is 'mp'.

'Midst the eve - ning breeze and dew. \_\_\_\_\_ Man - y times I lin - ger for an -  
When all na - ture seems at rest. \_\_\_\_\_ Then I want to take you in my

The vocal line continues with a similar melodic pattern, ending with a long note followed by a rest.

The piano accompaniment for the second phrase consists of two staves. The right hand has a melodic line with a slight downward curve, and the left hand has a steady accompaniment of chords and moving bass notes.

oth - er sight, For a chance to talk to you. \_\_\_\_\_  
arms and say, You're the one that I love best. \_\_\_\_\_

The vocal line continues with a similar melodic pattern, ending with a long note followed by a rest.

The piano accompaniment for the third phrase consists of two staves. The right hand has a melodic line with a slight downward curve, and the left hand has a steady accompaniment of chords and moving bass notes.

When the bird-ies cease their dai - ly car - o - ling, Then it seems that you are  
Let me get the par - son and he'll tie the knot, Then my heart will cease to

near, \_\_\_\_\_ 'Neath the splen - dor of the moon, All the-  
pine; \_\_\_\_\_ I am wait - ing for the day, How I

old love tunes I croon, It is then you seem to me most dear. \_\_\_\_\_  
long to hear you say "We'll be mar - ried," then I'll know you're mine. \_\_\_\_\_

REFRAIN.

Oh, \_\_\_\_\_ Lu-cin-da Lee, \_\_\_\_\_ Come \_\_\_\_\_ a-long with me, \_\_\_\_\_ and

take a trip a-cross the sea, I know you'll al-ways hap-py

be, And when we're on our hon-ey-moon,

Then it is that we will spoon; Our hearts will ev-er be in

tune; Oh, Lu-cin-da Lee. Lee.

# "Oh, Lucinda Lee."

Quartette for Male or Mixed Voices.

By B. H. BANNINGA.

1st TENOR.

Sop. Alto. (Lu - cin - da Lee)

2nd TENOR or MELODY. Oh, — Lu - cin - da Lee, (Lu - cin - da Lee) Come — a - long with

Ten. Bass.

BARITONE. BASS.

(a - long with me,) and take a trip a - cross the sea, — I know you'll al - ways hap - py

me, (a - long with me,) and take a trip a - cross the sea, (a - cross the sea,) I know you'll al - ways hap - py

be, — when we're on our hon - ey moon, (hon - ey moon)

be, (yes! hap - py be) And when we're on our hon - ey moon, (hon - ey moon)

Then it is that we will spoon, will spoon; hearts will ev - er be in

Then it is that we will spoon, (will spoon,) Our hearts will ey - er be in

tune (in tune) Oh, — Lu - cin - da Lee. — Lee, Lu - cin - da Lee.

tune (in tune) Oh, — Lu - cin - da Lee. — Lee, Lu - cin - da Lee.

Oh, my dear Lu - cin - da Lee. —

1. 2. *Slower*