

M. self. And more in-t'rest-ed in us than in me.

Strgs.

add Celeste  
Cellos, Cl.

**C** Poco lento  
*ten.*

**Start:** And if oc-ca-sion-'ly he'd pon-der what makes Shakes-peare and Beet-hov-engreat,

*ten.*

*pp* Strgs., W.W.  
*ten.*

*ten.*

**Lento** **Molto lento**

M. him I could love 'til I die. Him I could love 'til I die.

**D** Tempo I

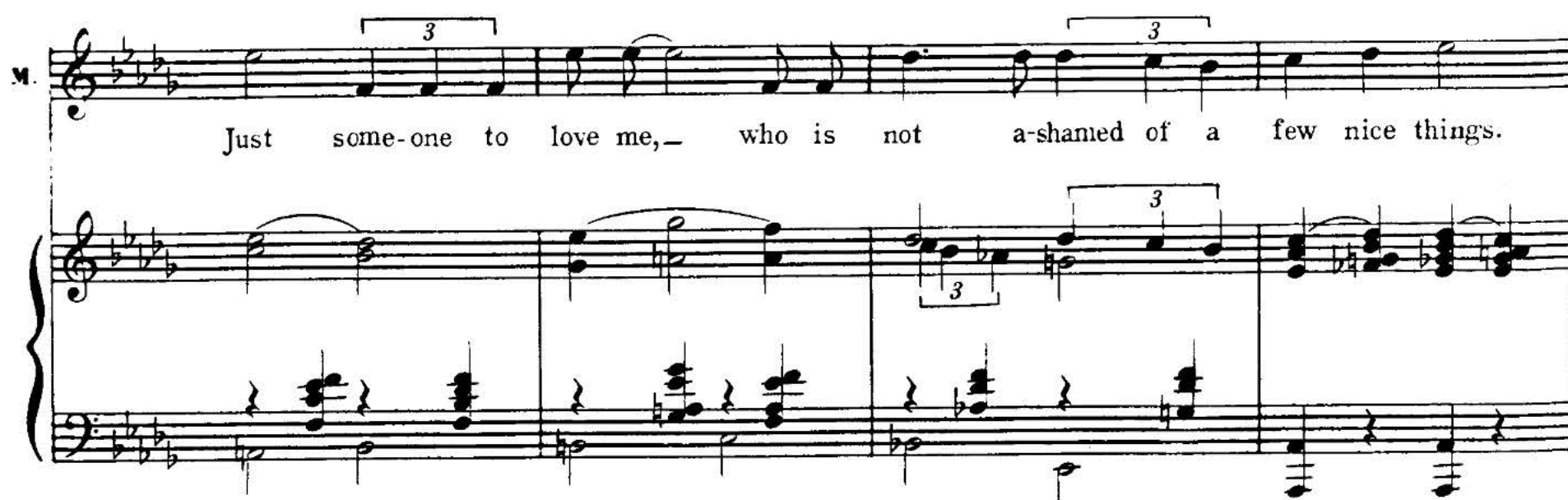
M. My white knight, — not a Lanc-e-lot — nor an an-gel with wings.

Fl.  
Vlns.


*p*

Cellos



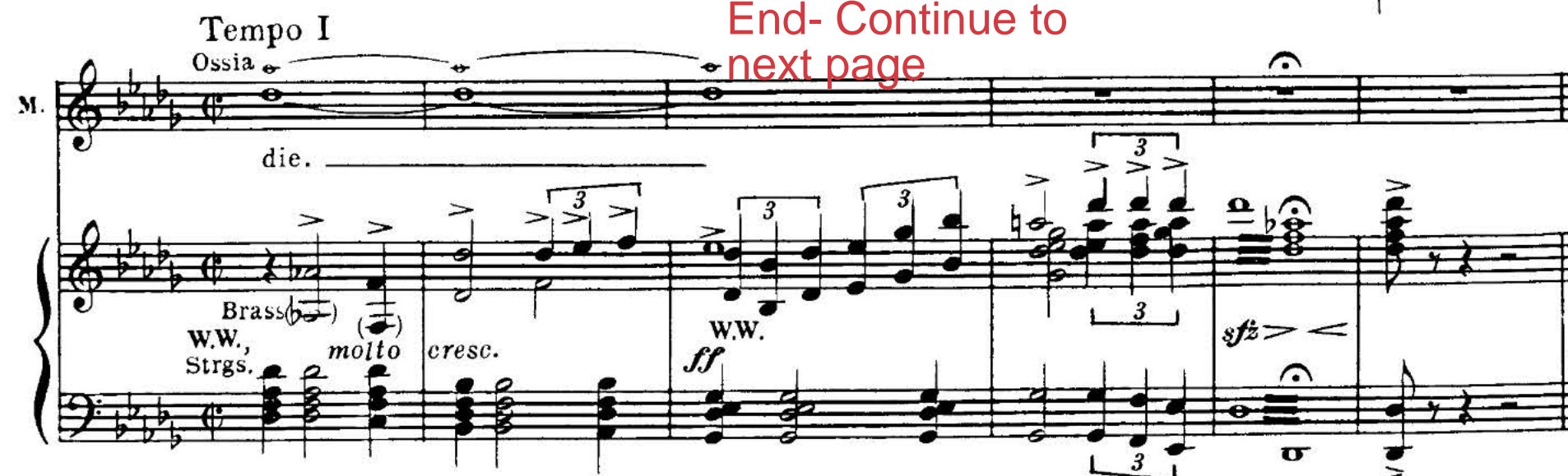
M.  Just some-one to love me,— who is not a-shamed of a few nice things.

M.  My white knight,— let me walk with him where the oth-ers ride by;

M.  Walk, and love him— 'til I die. 'Til I

*Very broadly* *Molto lento*

Vlns. *poco cresc.* Brass *f*

M.  die.

*Tempo I* *Ossia*

Brass (b) W.W., Strgs. *molto cresc.* W.W. *sfz*

*End- Continue to next page*



Start:

Start.

M. Ma - ma, if you

MRS. P. Bal - zac and Shakes-peare and all them oth - er high fal - u - tin' Creeks.

The musical score is for a three-part setting of 'The Old Folks at Home'. It features a male soloist (M.), a female soloist (MRS. P.), and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The male soloist's part begins with a rest followed by the lyrics 'Ma - ma, if you'. The female soloist's part begins with the lyrics 'Bal - zac and Shakes-peare and all them oth - er high fal - u - tin' Creeks.' The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score is divided into three measures, each containing a vocal line and a piano accompaniment line.

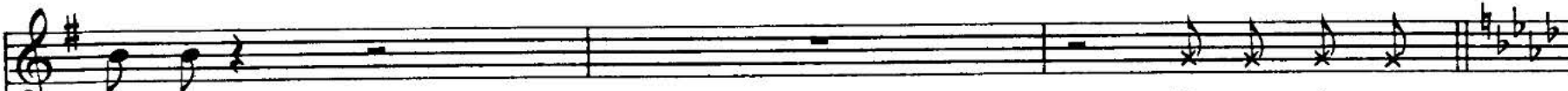
**E**


M. don't mind my say - ing so, you have a bad hab - it of chang - ing ev - 'ry sub - ject.

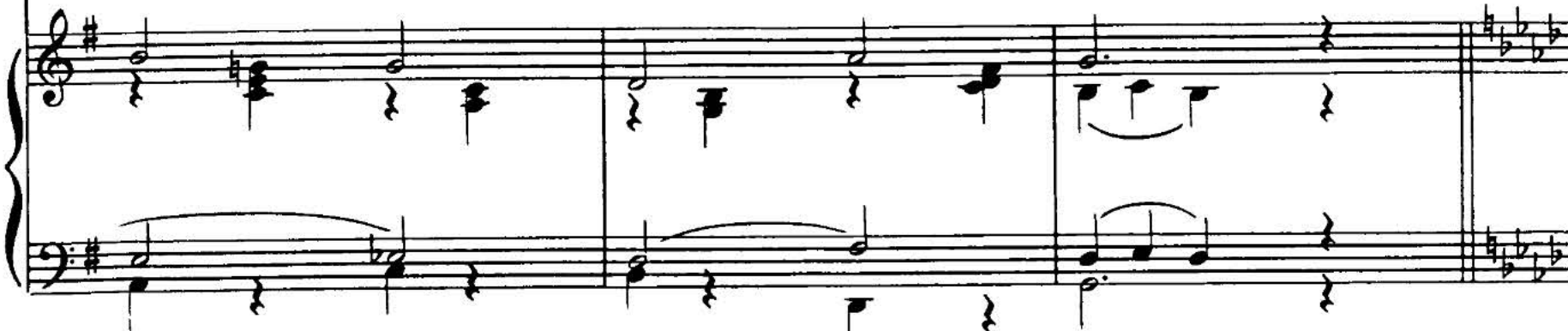
MRS. P. Now I


M. What

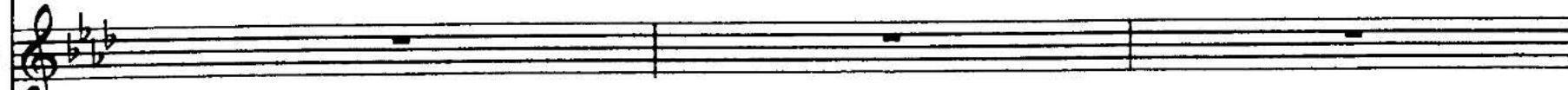
MRS. P. have - n't changed the sub - ject. I was talk - in' a - bout that strang - er,


M.  strang-er? Ma- ma, do you

MRS. P.  With the suit- case who may be your ver- y last chance.



M.  think that I'd al- low a com- mon mash- er? Now real- ly, Ma- ma! I have my stand- ards where

MRS. P. 

Vlns. 

End- Continue to  
next page

M.  men are con- cerned and I have no in- ten- tion....

MRS. P.  I know all a- bout your stand- ards, and if you





M. And I'll brave - ly tell you, But on - ly when we dream a -

J. E. chime. Ding, dong, ding. At the least sug - gest - ion,

OLV. OLN.

Start: D

M. gain. Sweet and low,

J. E. I'll pop the ques - tion. Lid - a Rose, I'm home a - gain, Rose, with - out a

OLV. OLN.

Brass (Cup) Piano Strgs.

M. Sweet and low, How sweet that mem - 'ry;

J. E. sweet-heart to my name. Lid - a Rose, now ev - 'ry-one knows that I am

OLV. OLN.



**Freely**  
*rit.*

M. How long a - go, For - ev - er, Oh yes, for -

J. E. Hop - ing you're the same. So here is my love song:

OLV. OLN.

*col voci*  
*rit.*  
Strgs. Celeste  
add W.W.

M. ev - er, Will I ev - er tell you? Ah,

J. E. not fan - cy or fine. Lid - a Rose, oh won't you be

OLV. OLN.

Strgs.

**A tempo**

M. no.

J. E. mine, Li - da Rose, oh Lid - a Rose, oh Lid - a Rose.

OLV. OLN. mine. Strgs.

Celeste (ad lib.)

Bass pizz.

**End:**