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Tears of happiness.

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STANDARD EDITION

Tears of Happiness

by

EDWIN TILLMAN



The note of success
LIPMAN-SCHULTZ
MUSIC PUB.
Togtmeier Bldg. - Milwaukee, Wis.

DAMON MUSIC CO.
"EVERYTHING"
WAUSAU, WIS.

TEARS OF HAPPINESS

Words and Music
by
EDWIN TILLMAN
"Composer of LONESOME AND BLUE"

Very Slow with expression



mf *fz* *rall. e dim.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a mezzo-forte (*mf*) dynamic, moves to fortissimo (*fz*), and concludes with a *rall. e dim.* (rallentando and diminuendo) instruction.

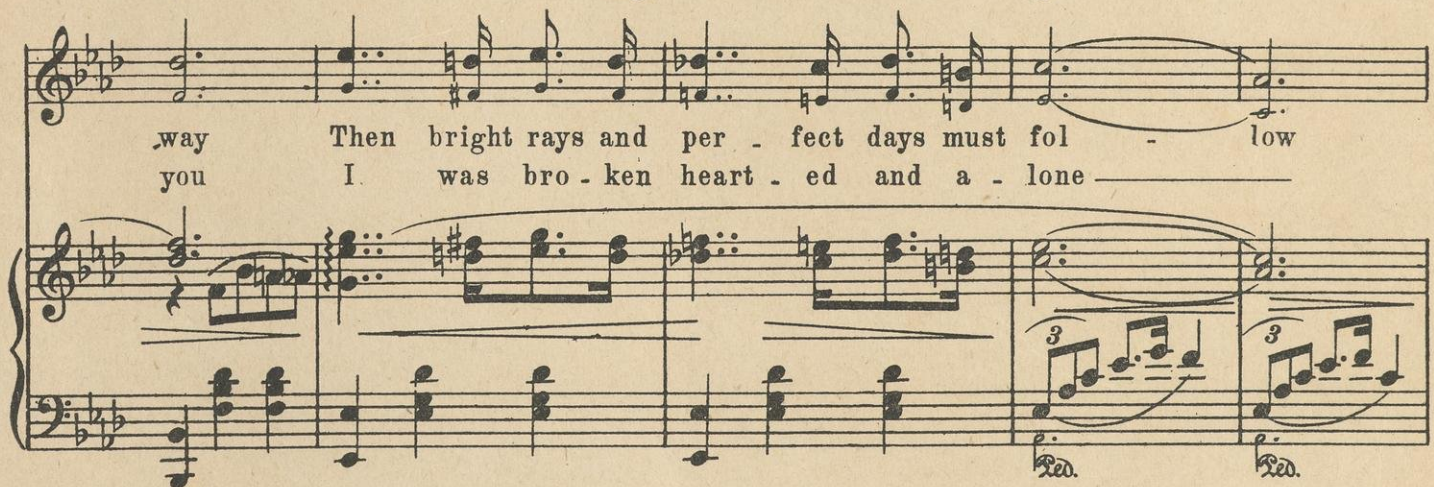
Voice



When dark clouds of sor-row drift the oth-er
While my heart was long-ing call - ing dear for

p

The first vocal line is set on a treble clef staff in a key signature of two flats. The lyrics are: "When dark clouds of sor-row drift the oth-er / While my heart was long-ing call - ing dear for". The piano accompaniment continues below, marked with a piano (*p*) dynamic.



way Then bright rays and per - fect days must fol - low
you I was bro - ken heart - ed and a - lone

The second vocal line continues the melody. The lyrics are: "way Then bright rays and per - fect days must fol - low / you I was bro - ken heart - ed and a - lone". The piano accompaniment includes a triplet in the right hand.



Now my face is bright-er, and my step seems light-er
Now that you are near me dear - est how you cheer me

The final vocal line concludes the piece. The lyrics are: "Now my face is bright-er, and my step seems light-er / Now that you are near me dear - est how you cheer me". The piano accompaniment features a triplet in the right hand.

'Tho I'm shed - ding tears they're not of sor - row.
 You have brought me hap - pi - ness un - known.

rit.

REFRAIN *Slow and dreamily with expression*

Oh, the tears of sor - row fall - ing while my heart for you was call - ing,

p-mf *fz*

All seem just a dream of mem - o - ry Love that I've been

miss - ing and the lips I'd once been kiss - ing Now are ev - er dear - er to

fz

me ——— Up - on my face a smile, my heart keeps sing - ing all the while, I will

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'me' followed by the lyrics 'Up - on my face a smile, my heart keeps sing - ing all the while, I will'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf* (mezzo-forte).

wake and find each dawn a per - fect day ——— Al - tho my wear - y days of

The second system continues the vocal line with the lyrics 'wake and find each dawn a per - fect day ——— Al - tho my wear - y days of'. The piano accompaniment features a dynamic marking of *f* (forte) and a *p* (piano) marking towards the end of the system.

sad - ness now have turned to sun - ny glad - ness, My eyes are dimmed with tears of hap - pi -

The third system continues the vocal line with the lyrics 'sad - ness now have turned to sun - ny glad - ness, My eyes are dimmed with tears of hap - pi -'. The piano accompaniment includes a dynamic marking of *fz* (forzando) and a *rit.* (ritardando) marking.

ness. ——— Oh, the ness. ———

The fourth system concludes the vocal line with the lyrics 'ness. ——— Oh, the ness. ———'. The piano accompaniment features a first ending marked '1' and a second ending marked '2'. Dynamics include *p* (piano), *mf* (mezzo-forte), *p. cresc.* (piano crescendo), *ff* (fortissimo), *rall. e dim.* (rallentando e diminuendo), and *pp* (pianissimo).

Special Blue Harmony Chorus

Slow and Dreamily

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece begins with a piano (*pp*) dynamic. The right hand (L.H.) features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and triplets. A *fz* (forzando) dynamic is marked in the right hand, and a *Red.* (ritardando) marking is in the left hand. A circled '4' is present in the right hand.

The second system continues the piece. The right hand (L.H.) is marked with a *fz* dynamic. The left hand features a triplet in the bass line. The notation includes various chord voicings and melodic fragments.

The third system shows a change in dynamics to *mf* (mezzo-forte). The right hand has a circled '4' and a slur. The left hand continues with a triplet. The music maintains its slow and dreamily character.

The fourth system features a *f* (forte) dynamic. The right hand has a slur and a circled '4'. The left hand has a triplet. The notation includes various chord voicings and melodic fragments.

The fifth system continues with a *fz* dynamic. The right hand has a slur and a circled '4'. The left hand has a triplet and a *Red.* marking. The notation includes various chord voicings and melodic fragments.

The sixth system concludes the piece. The right hand (L.H.) is marked with a *p cresc.* (piano crescendo) and a *ff* (fortissimo) dynamic. The left hand has a *rall. e dim.* (rallentando e diminuendo) marking. The notation includes various chord voicings and melodic fragments.

"Orange Blossom Time"

(The Ballad Beautiful)

Lyrics by
LYNN STROUD
&
GERTRUDE MOSS

Music by
ERWIN R. SCHMIDT
Composer of CAROLINA SUNSHINE
MOTHER'S LOVE etc.

CHORUS

Or - ange Blossoms bring sweet mem - or - ies

Mem - or - ies of love and per - fumed breeze,

Where I carved your name be - neath the trees, And your