

MISS EDITH MAKES ANOTHER FRIEND

for soprano voice with piano

Music by Lyle Neff

Poem by Bret Harte

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MISS EDITH MAKES ANOTHER FRIEND

[Poem by Bret Harte]

Oh, you're the girl lives on the corner? Come in--if you want to--come quick!
There's no one but me in the house, and the cook--but she's only a stick.
Don't try the front way, but come over the fence--through the window--that's how.
Don't mind the big dog--he won't bite you--just see him obey me! there, now!

What's your name? Mary Ellen? How funny! Mine's Edith--it's nicer, you see;
But yours does for you, for you're plainer, though maybe you're gooder than me;
For Jack says I'm sometimes a devil, but Jack, of all folks, needn't talk,
For I don't call the seamstress an angel till Ma says the poor thing must "walk."

Come in! It's quite dark in the parlor, for sister will keep the blinds down,
For you know her complexion is sallow like yours, but she isn't as brown;
Though Jack says that isn't the reason she likes to sit here with Jim Moore.
Do you think that he meant that she kissed him? Would you--if your lips wasn't sore?

If you like, you can try our piano. 'Tain't ours. A man left it here
To rent by the month, although Ma says he hasn't been paid for a year.
Sister plays--oh, such fine variations!--why, I once heard a gentleman say
That she didn't mind THAT for the music--in fact, it was just in her way!

Ain't I funny? And yet it's the queerest of all that, whatever I say,
One half of the folks die a-laughing, and the rest, they all look t'other way.
And some say, "That child!" Do they ever say that to such people as you?
Though maybe you're naturally silly, and that makes your eyes so askew.

Now stop--don't you dare to be crying! Just as sure as you live, if you do,
I'll call in my big dog to bite you, and I'll make my Papa kill you, too!
And then where'll you be? So play pretty. There's my doll, and a nice piece of cake.
You don't want it--you think it is poison! Then I'LL eat it, dear, just for your sake!

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Allegro ♩ = ca. 160

SOPRANO

PIANO

mf
Oh, you're the girl lives on the corner?

sf-p
(with pedal)

Come in-- if you want to--

come quick!

There's no one but

cresc.

mf

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me in the house, and the cook-- but she's only a stick.

Don't try the front way, but come over the fence--through the

window-- that's how. Don't mind

the big dog-- he won't bite you-- just see him o-

Handwritten musical score for the first system. The vocal line (treble clef) has lyrics "bey me!" and "there, now!". The piano accompaniment (grand staff) includes the instruction "legato" and features triplets and slurs. The key signature has one sharp (F#).

Handwritten musical score for the second system. The vocal line has lyrics "What's your name?", "Mary Ellen?", and "How fun-ny!". The piano accompaniment includes dynamic markings *p*, *cresc.*, and *sfz*. The system ends with a 4/4 time signature.

Handwritten musical score for the third system. The vocal line has lyrics "Mine's Edith--it's nicer, you see; But yours does for you, for". The piano accompaniment includes dynamic markings *mf* and *sfz*. The system ends with a 4/4 time signature.

Handwritten musical score for the fourth system. The vocal line has lyrics "you're plainer, though maybe you're gooder than me;". The piano accompaniment includes dynamic markings *cresc.* and *sfz*. The system ends with a 4/4 time signature.

(slightly slower if necessary)

Jack says I'm sometimes a devil, but Jack, of all folks, needn't talk, For I don't call the seamstress an

angel till Ma says the poor thing must "walk." Come in!

It's quite dark in the parlor, for sister will keep the blinds down, For you

know her complexion is sa-low like yours, but she isn't as brown; Though

(slightly slower if necessary)

Jack says that is-n't the reason she likes to sit here with Jim Moore.

Do you think that he meant that she kissed him? Would you-- if your lips wasn't

some? If you like, you can

try our pi-a - no. 'Tain't ours. A man left it here to rent by the month, al-

L'istesso tempo

though Ma says he hasn't been pard for a year.

cresc. *ff* *3* *4* *(with pedal)*

Sis-ter plays--oh, such fine va-ri-a-tions!--

mf

why, I once heard a gentle-man say That she did-n't mind

cresc. *f*

that for the music-- in fact, it was just in her way!

dim. *mf* *pp* *accel.* *4* *4*

Tempo 1° (♩ = ca. 160)

Ain't I funny? And yet it's the queerest of all

that, whatever I say, One half the folks die a-laughing, and the

rest, they all look tother way.

And some say, "That child!" Do they ever say that to such people as you? Though

etc. etc.

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Handwritten musical score for a song. The first system features a vocal line with triplets and lyrics: "maybe you're natur(a)lly sil-ly, and that makes your eyes so as-kew." The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a *mp* dynamic marking.

(Tempo 1° $\text{♩} = \text{ca. } 160$)

The second system continues the piano accompaniment. It includes a *dim.* (diminuendo) marking and a *p.* (piano) marking. The system concludes with the instruction "Now stop--".

The third system features a vocal line with lyrics: "Don't you dare to be crying! Just as sure as you live, if you do, I'll call". The piano accompaniment provides harmonic support with a *p.* (piano) dynamic marking.

The fourth system features a vocal line with lyrics: "in my big dog to bite you, and I'll make my Papa kill you, too!". The piano accompaniment includes a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking. The system ends with a large handwritten number "8".

And then where'll you be?

grazioso

fff

dim.

So play pretty.

There's my doll, and a

mf

sfz

nice piece of cake.

You don't want it-- you think it's

mf

poi-son!

Then I'll eat it, dear,

molto legato

This image shows a blank sheet of white music paper. It contains ten horizontal musical staves, each consisting of five parallel black lines. The staves are arranged vertically from top to bottom, separated by small gaps. There is no handwriting or printed notation on the page.