

# Good Morrow

SUNG BY

Sig. Mario, Sims Reeves  
AND  
Others

Music by

## FRANK MORI.



BOSTON  
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# GOOD MORROW!

Poetry by CHARLES MACAY.

Music by FRANK MORI.

Songs by MORI.

Introduction for piano. The music is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff is a treble clef with a whole rest. The second and third staves are a grand staff (treble and bass clefs). The music begins with a forte (*f*) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a *riten.* (ritardando) marking.

Vocal line and piano accompaniment for the first line of the song. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "Shine bright-ly thro'her casement, Sun, Thou". The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present.

Vocal line and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: "gale, soft o - dours bring her; Ye birds that hail the". The piano accompaniment continues with the same rhythmic pattern as the previous system.

dawn - - - ing day, Your sweet - est mu - sic sing her; Smile,

na - ture, on her as she wakes, And hide all sights of

sor - row; And have no sounds but sounds of joy, To

bid my love, my love..... to bid my love, good mor - row!

*rit:*



*f* *riten.*

*p*

Good mor - row to those

lus - trous eyes, With bright good hu - mor beam - - ing; Good

mor - row to those rud - - - dy lips. Where smiles are ev - - er

teem - - ing; Good mor - row to that hap - py face, Un -

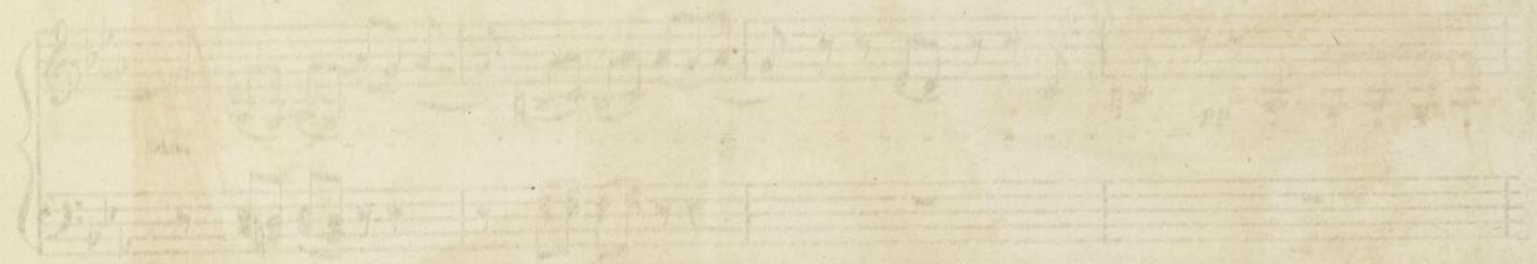
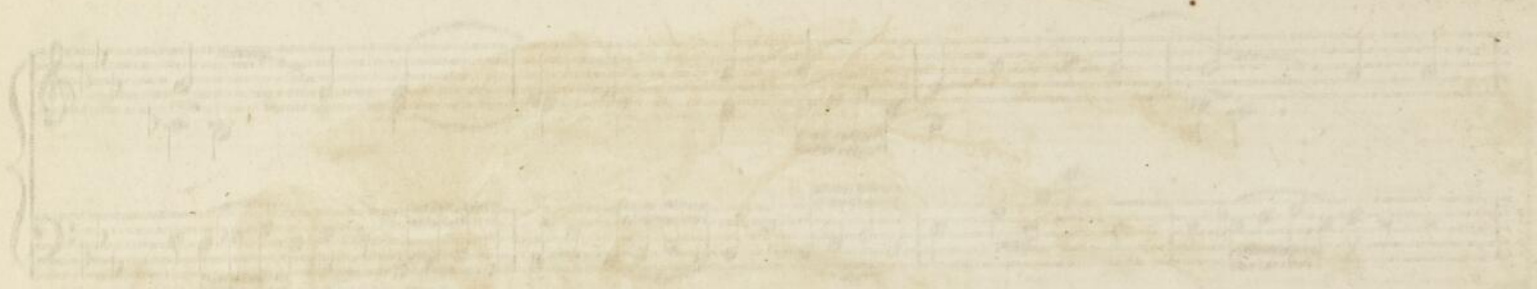
- dimm'd by cloud of sor - row; Good mor - row, heart, that

clings to mine; Good mor - row, love, good morrow! . . . . . Good

*rit:*

mor - row, love, good morrow.

THE LITTLE A W A Y  
BALLAD



Written by  
J. E. GARRETT & JOHN STOKLEY