

ESTHER H. MELIN

# OLD FASHIONED GARDEN

LYRICS & MUSIC BY  
COLE PORTER



*The following are the published arrangements of the Song and Melody.*

DUET (High and Low Voices, in G.....)	TRIO (Soprano, 1st and 2nd Contralto)
DUET (Medium and Low Voices, in E <sup>b</sup> )	MALE QUARTETTE (Octavo).....
TRIO (Tenor, Baritone and Bass).....	MIXED QUARTETTE (Octavo).....
ORCHESTRAL ACCOMPT. for VOICE in C.....	
VIOLIN or CELLO OBLIGATO ALL KEYS.....	

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ESTHER H. MELIN

# Was It A Dream?

By  
SAM COSLOW, LARRY SPIER  
and ADDY BRITT

REFRAIN

Ukulele  
G C E A

Was it a dream? Was it a dream? We were a - lone, And  
you were in my arms last night. Was it a dream? Was it a  
dream? We made a vow be - neath the pale moon-

\*Open strings

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## An Artists Selection Of Songs For Discriminating Singers

My Heart Is Calling . . . Joseph Spurin Calleja  
The Promise In Your Eyes . . . James F. Hanley  
Roses Of Dawning . . . Mabel Stapleton  
There's No Love That's Like A First Love . Millegram  
Adelai . . . Joseph Spurin Calleja  
Love Is A Treasure. . . Louis Breau  
Spring Will Come . . . John Openshaw  
The Homeward Trail . . . Phil Boutelje  
Nina . . . Joseph Meyer

Sailing The Sea Of Romance. . . H. Samuels  
Little Log Cabin Of Dreams . Hanley & Dowling  
One Golden Hour With You . Riesenfeld & Pollack  
Japansy . . . John Klenner  
Forevermore . . . M. Gotthelf & H. Burnett  
When Day Is Done . . . Dr. Robert Katscher  
Just A Memory . . . Ray Henderson  
Just A Cottage Small . . . James F. Hanley  
Chérie I Love You . Lillian Rosedale Goodman

# Old Fashioned Garden

Words and Music by  
COLE PORTER

Moderato

Piano

*mf*

One sum - mer day I chanced to stray To a  
gar - den of flow'rs bloom - ing wild, It took me once  
more To the dear days of yore And a spot that I loved

The musical score consists of a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Moderato'. The piano part begins with a dynamic marking of *mf* and includes various musical notations such as slurs, accents, and dynamic changes to *p*. The vocal line is written in a single treble clef staff, with lyrics printed below the notes. The lyrics are: 'One sum - mer day I chanced to stray To a gar - den of flow'rs bloom - ing wild, It took me once more To the dear days of yore And a spot that I loved'. The score is divided into four systems, each containing a vocal line and a piano accompaniment.

5881-4

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— as a child; ————— There were the phlox,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a long note on 'child;' followed by a melodic phrase for 'There were the phlox,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

tall hol - ly - hocks, Vi - o - lets per - fum - ing the

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line for 'tall hol - ly - hocks,' and another for 'Vi - o - lets per - fum - ing the'. The piano accompaniment continues with similar harmonic patterns.

air, Frail eg - lan - tines, shy col - um -

The third system shows the vocal line with 'air,' and 'Frail eg - lan - tines,'. The piano accompaniment continues to support the melody.

-bines, And mar - i - golds ev - e - ry - where. —————

The fourth system concludes the page with the vocal line '—bines, And mar - i - golds ev - e - ry - where. —————'. The piano accompaniment ends with a final chord and a fermata over the bass line.

Refrain

*p-f*

It was an old — fash - ioned gar - den — Just an

*p-f*

Detailed description: This system contains the first two lines of the refrain. The top staff is the vocal line in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "It was an old — fash - ioned gar - den — Just an". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand features chords and moving lines, while the left hand has a steady eighth-note accompaniment. A dynamic marking of *p-f* is placed above the first measure of the vocal line and below the first measure of the piano accompaniment.

old — fash - ioned gar - den — But it

Detailed description: This system contains the second and third lines of the refrain. The vocal line continues with the lyrics "old — fash - ioned gar - den — But it". The piano accompaniment continues with the same rhythmic pattern as the first system.

car - ried me back — To that dear lit - tle shack — In the

Detailed description: This system contains the fourth and fifth lines of the refrain. The vocal line continues with the lyrics "car - ried me back — To that dear lit - tle shack — In the". The piano accompaniment continues with the same rhythmic pattern.

land of long a - go. — I saw an

Detailed description: This system contains the sixth and seventh lines of the refrain. The vocal line concludes with the lyrics "land of long a - go. — I saw an". The piano accompaniment continues with the same rhythmic pattern.

old — fash - ioned Miss - us — get - ting old

fash - ioned kiss - es — In that old —

fash - ioned gar - den — From an old fash - ioned

1 beau. It was an beau. 2

Two Ballads Of Rare Beauty  
**LITTLE LOG CABIN OF DREAMS**

Words and Music by  
**JAMES F. HANLEY & EDDIE DOWLING**

REFRAIN

Tho' it may be hum-ble, All read-y to tum-ble, It's

*p dolce*

still my log cab-in of dreams. For

\*) Open strings

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**MY TREASURES**

Words by  
**RUBE GOLDBERG**

Music by  
**LEWIS E. GENSLER**

REFRAIN (*Slow with expression*)

You left me tears for by-gone years, my trea-sures;

*p-mf*

You left a sigh for days gone by, my

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# SONGS WORTH WHILE

## A ROSE FOR EVERY HEART

By NELLIE R. EBERHART & CHAS. WAKEFIELD CADMAN  
A SONG GEM SUCH AS ONLY CADMAN CAN WRITE

Refrain *a tempo*  

 Ros - es bloom - up - on a thou - sand hills,  
 Fair - as dawn - and red as worn - ing - ey.

## L'AMOUR TOUJOURS L'AMOUR

(LOVE EVERLASTING)

By CATHERINE C. CUSHING & RUDOLF FRIML

Refrain  
*Lento poco rubato*  

 La - mour - tou - jours - La - mour - Love, now at last, you've  
 found me. Hold me and fold me al - way.

## THERE'S NO LOVE THAT'S LIKE A FIRST LOVE

By PHILIP CURTISS AND CARL MILLEGRAM

*p - mf*  

 For there's no love - that's like a first love, It's a

## THE HOMEWARD TRAIL

By TOM FORD AND PHIL BOUTELJE

*a tempo* *p - mf*  

 On the home - ward trail through a wind - ing vale, Where I

## THE SHADOWLESS HOUR

By NELLIE R. EBERHART & CHARLES W. CADMAN

*mf* *enfatico*  

 Stand still for - ev - er, gold - en sun, Turn not your

## YOU ALONE (TU SOLA)

By ADOLFO GENISE & ERNESTO DE CURTIS ENGLISH VERSION BY IRVING CAESAR 8"

*mf*  

 A - lone, In vain, I sit and pine for you I'm  
*E tu?* *Tu so la o ca - ra non ri - tor ni an,*

## NINA

By LEO ROBIN & JOSEPH MEYER

Refrain *slowly with expression*  

 Ni - na, you were won - der - ful, Ni - na,  
 like a beau - ti - ful queen a - mong the (ros - es)

## ADELAI

By GEORGE ABBOTT & J. S. CALLEJA  
A SPARKLING LITTLE MEXICAN SERENADE

Refrain  

 Oh, A - de - lai, This night is bring - ing joy to my  
 heart, Love to my sing - ing lin com - ing home,

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