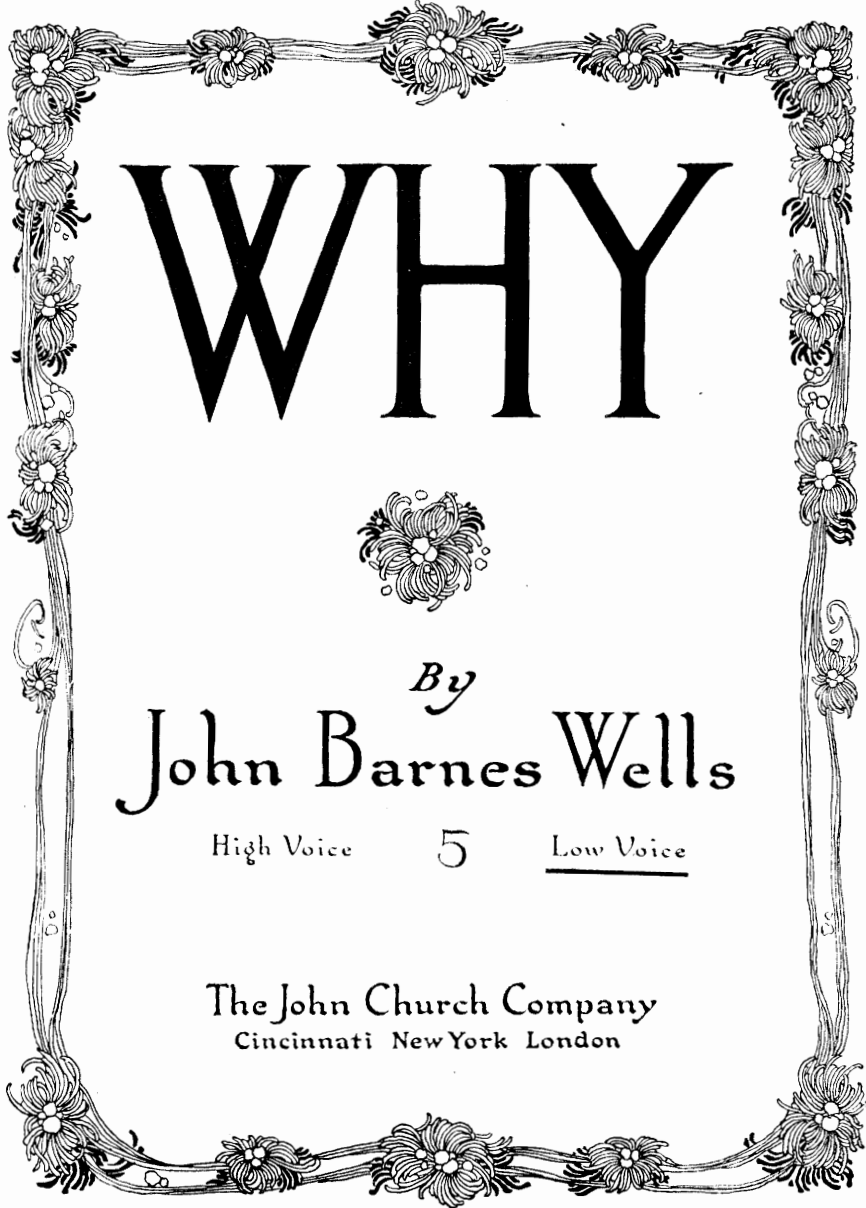


A decorative rectangular border with floral and scrollwork motifs surrounds the central text.

WHY



By
John Barnes Wells

High Voice

5

Low Voice

The John Church Company
Cincinnati New York London

"THE HOUSE DEVOTED TO THE PROGRESS OF AMERICAN MUSIC"



To Mr. Oakley Wood

Why?

JOHN BARNES WELLS

Allegro

f "All the world loves a

mf *L.H.* *f*

rit. *a tempo* *mf*

lov - er," So the old pro - verb goes; But the pro - verb is oft - en

rit. *a tempo*

p *rit.*

wrong, say I, And I am the one who knows, — For

p *rit.* *L.H.* *L.H.*

rit. *Red.* ** Red.* ***

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a tempo

I am in love with * Bet - ty And she's "all the world," you see: So if

he's

leggiero

mf rit. *accel.* *f* *ff*

"all the world loves a lov - er" Then why? why? why does-n't

mf rit. *accel.* *f* *ff*

Bet-ty love me?

Vivace *L.H.* *L.H.*

Red. * *Red.* *

* Any name of two syllables may be used

Crow's Egg

Words adapted from
The Misanthrope by G. Mayo

JOHN BARNES WELLS

Allegro giocoso

with I was a crow's egg— a - way— up— in a tree A -

sit - ting in my lit - tle nest, As bad as bad could be. I

mf *rit* *mf* *rit*

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I Dunno!

JOHN BARNES WELLS

Vivace

ten. *af. viv.* *meno rit.*

sometimes think I'd rath - er crow And be a roost - er, than to roost And

Allegro capriccioso

be a crow But I dun - no. A

a tempo

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The Owl

Poem anonymous

JOHN BARNES WELLS

cast, The rain was fall - ing hard and

rit. *frit*

fast, "Too wet to woo," said he, "Too

a tempo *accel.*

wet, too wet to woo."

cresc. *f* *Vivace*

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Lindy

FREDERICK H. MARTENS

CHARLES GILBERT SPROSS

Moderato *mp*

Lind - y I love dear - es'

p *p*

Lind I love bes, jes' ter look at Lind y, sets ma

heart at res'. Lind y's might - y pret - ty

mf *Vivace*

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