

# OUTSIDE THE GATES OF PARADISE

A  
Sublime  
Sacred  
Song  
by

HARRY  
HERBERT

A  
Worthy  
Successor  
to  
"Holy City"

Harry H. Sparks, Music Publisher, Toronto, Can.

# "Outside the Gates of Paradise."

Andante Moderato.

Harry Herbert.

PIANO.

The piano introduction consists of two staves. The right hand begins with a series of chords, starting with a half note G4, followed by a half note chord of G4-B4-D5, and then a half note chord of G4-B4-D5. The left hand plays a simple harmonic accompaniment with half notes: G2, B2, D3, and E3.

*p*

1. Out - side the gates of Par - a - dise the pearl-y gates a -  
 2. Out - side the gates of Par - a - dise he stood in deep de -

The vocal line begins with a half note G4, followed by a half note chord of G4-B4-D5, and then a half note chord of G4-B4-D5. The piano accompaniment continues with the same harmonic structure as the introduction.

*rall.*

jar, A lone - ly beg - gar in his want to  
 spair Not know - ing of the wond - rous light that

The vocal line begins with a half note G4, followed by a half note chord of G4-B4-D5, and then a half note chord of G4-B4-D5. The piano accompaniment continues with the same harmonic structure.

*a tempo* *p*

see came from a - far, He knelt down on the  
 soon would be his share He list - 'ned to the

The vocal line begins with a half note G4, followed by a half note chord of G4-B4-D5, and then a half note chord of G4-B4-D5. The piano accompaniment continues with the same harmonic structure.

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thres - hold all wear - y, worn, and sad, And  
sing - ing of im - mor - tal - i - ty, The

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "thres - hold all wear - y, worn, and sad, And sing - ing of im - mor - tal - i - ty, The". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady accompaniment of chords in the right hand and a simple bass line in the left hand.

*poco a poco rit.*

as re - pent - ing - ly he prayed, his heart would soon be glad,  
sing - ing of the Sav - iours love - that set poor sin - ners free,

The second system of the musical score continues the vocal line and piano accompaniment. It is marked with the tempo instruction "*poco a poco rit.*". The lyrics are: "as re - pent - ing - ly he prayed, his heart would soon be glad, sing - ing of the Sav - iours love - that set poor sin - ners free,". The piano accompaniment continues with the same chordal texture as the first system.

*Tranquillo.*

The stars in the Heavens were gleaming, and all was calm and still, The  
A - gain - the music of the song - fell on his list - ning ear, In

The third system of the musical score is marked with the tempo instruction "*Tranquillo.*". The lyrics are: "The stars in the Heavens were gleaming, and all was calm and still, The A - gain - the music of the song - fell on his list - ning ear, In". The piano accompaniment features a more spacious and flowing texture, with a dynamic marking of *p* (piano) in the right hand.

wear - y day had passed, and gone, and dark the night and still Then  
ac - cents sweet and mel - o - dy from An - gel voi - ces clear Come

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "wear - y day had passed, and gone, and dark the night and still Then ac - cents sweet and mel - o - dy from An - gel voi - ces clear Come". The piano accompaniment maintains the tranquil and spacious feel of the previous system.

sud-den - ly up - on the air when hope had al - most gone, — He  
 un - to me, and see the streets of gold and sil - ver paved, — And

heard the An - gels sing-ing, sing-ing the heav'nly song. \_\_\_\_\_  
 then they sang one glad A - men, he knew his soul was saved. \_\_\_\_\_

*ff Grandioso.*  
 Sal - va - - tion, sal - - va - - tion swelled

forth the glad re - frain, — To he who sal -

va - tion seeks shall not seek in vain! Sal -

*f accel.*

va - tion, sal - va - tion, lift

up thine eyes and see, Sal - va - tion from our

*Tempo.*

King on high for all e - ter - ni - ty.

*rall.*

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In the home or on the stage the man who sings an Irish song is the man who makes a hit. This song is making thousands smile and you'll be the best.
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This beautiful ballad is the feature of Haverley's Minstrel.
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A coon song with rag-time arrangement, sung with great success by Eddie Leonard, the warm baby from the south.
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One of the best and most popular characteristic songs ever published, introducing the Sailor's Horlogerie, which follows a striking song and chorus. Featured by every soloist and orchestra in the country.
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A pretty set of waltzes, masterful in arrangement but not difficult and bearing a sweet strain from introduction to finale.
- You Needn't make 'dem Goo-Goo Eyes,** - - - - - *Thos. D. Buick*  
If popularity and sales make a good coon song then the above must be the best, as the sales have been enormous and everybody is talking about 'dem goo-goo eyes.
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A set of waltzes above the average, each part bright and pretty and retaining the dreaminess of a summer revel in its richness.
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A pretty set of Waltzes, each part catchy, graceful and inviting, while the melody is rich throughout.
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To hear this song which has a pretty waltz chorus is to picture in vision the welcome home of the absent ones. This is one of the season's hits.
- On the Old Missouri Shore,** - - - - - *Hattie Nevada*  
A sweet little story in song with a pretty pickaninny-hilly refrain. This ballad is by the composer of "Letter Edged in Black" which has had such a large sale.
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The theme of this song is entirely original with the composer of "Church Across the Way" and ranks among his best compositions.
- 'Mid the Green Fields of Virginia,** - - - - - *Chas. K. Harris*  
A ballad which appeals to all alike, and brings visions of the ivy covered cottage and the old folks at home.
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A pretty descriptive song of the forgotten sweetheart for a fair breeze.
- Camplin' on 'De Ole Swannee,** - - - - - *Lee Olean Smith*  
MARCH, TWO-STEP, POLKA and CAKE WALK  
This composition from a musical standpoint is pronounced by judges to excel the famed "Georgia Camp-meeting" as a characteristic take-walk, etc.
- My Old New Hampshire Home,** - - - - - *Sterling & Von Tilzer*  
A beautiful ballad, rare in theme, relating a lover's parting in an old New England village.
- The Choir Boy,** - - - - - *Paul Armstrong*  
A popular sacred ballad that should be in every home in America. The arrangement being easy and melodious.
- I've Just Come Back to Say Good-bye** - - - - - *Chas. K. Harris*  
This song by the composer of "Break the News to Mother," is after his well known style, easy and tuneful, relating a story of a loving husband's mistake.
- Pictures from Life's Other Side,** - - - - - *Chas. Beer*  
A beautiful ballad describing the tragical scenes enacted in life. One of the best descriptive songs ever written.
- Sing Again that Sweet Refrain,** - - - - - *Gussie L. Davis*  
A sentimental ballad by America's greatest song writer. This is one of his best compositions and a song that will live for years.
- I Love You in the Same Old Way,** - - - - - *Ford and Bratton*  
CHORUS - Darling, Sue dear, how I miss you laughing,  
Seemed to me it sounded like the birds at play,  
Darling Sue dear don't believe I'm chaffing,  
Bless your heart I love you in the same old way.
- Just in the Same Old Way,** - - - - - *Raymon Moore*  
A pretty ballad with words inspiring and quite out of the common. This song is a general favorite with all who have heard it.
- Nigger Nigger Never Die,** - - - - - *Osborne and Sylvester*  
A pickaninny story with a side-splitting chorus relating how the negro kid is abused by the white trash at school.
- Sweet Liza,** - - - - - *M. Deane*  
To lovers of coon songs the above is indispensable in your repertoire. Melodious, cake walk time, and the kind you all like to join in.
- My Mary Dear,** - - - - - *Fred J. Hamill*  
Just a simple ballad pure and sweet, which you could not help but like, and it always brings with it the same endearing effect.
- It Don't Seem Like the Same Old Smile,** - - - - - *J. Thornton*  
Just a little quarrel and the same old smile is gone.
- I'll Make That Black Gal Mine,** - - - - - *Chas. B. Ward*  
A coon song whistled and played by all lovers of Ethiopean songs. There is more coon in this song than any ever published.
- I Want My Lulu,** - - - - - *Lew Dockstater*  
A good derby song by America's greatest minstrel and negro impersonator. This song is sung nightly with great popularity.
- My Honolulu Queen,** - - - - - *O'Dea and Penn*  
A coon song featured by Anna Held, the bewitching soubrette, and performed nightly by her with great success.
- Hannah's Promenade,** - - - - - *Henry Jacob Ellis*  
MARCH, TWO-STEP  
Played by the principal bands throughout Canada and the United States. The most popular instrumental piece ever published.
- Alabama Camp Meeting,** - - - - - *F. A. Miller*  
MARCH, TWO-STEP, POLKA and CAKE WALK  
This march was not intended to be part of the religious exercises at an Alabama camp meeting, but when the young folks got together they felt as if they needed some amusement. A cake walk was suggested in a quiet place near by—hence this music.
- Th Last Roll Call,** - - - - - *Chas. Osborne*  
The survivor's story of how they fought side by side till every foe was conquered. A descriptive war song with a pretty waltz refrain.
- There Is No Flag Like the Red, White and Blue,** - - - - - *Chas. K. Harris*  
A patriotic song of some merit by the composer of the universal hit "Break the News to Mother." The prelude introduces the bugle call and drums with good effect.

HARRY H. SPARKS, Music Publisher, - - - - - Toronto