

1891

A Pretty Girl!

Woolson Morse

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*Faura H. Richards
1739 a page*

SONGS

FROM THE COMIC OPERA,

WANG

* WORDS BY *

J. CHEEVER GOODWIN.

* MUSIC BY *

WOOLSON MORSE.

| | |
|---|----|
| A Pretty Girl, A Summer Night..... | 50 |
| Are then the Vows..... | 50 |
| Ask the Man in the Moon..... | 50 |
| Baby, Baby, Dance My Darling Baby..... | 50 |
| Eminent Regent Wang..... | 50 |
| Every Rose Must Have its Thorn..... | 50 |
| If You Love Me as I Love You? (Duet)..... | 50 |
| Kissing Quartette..... | 50 |
| Man with an Elephant on His Hands..... | 50 |
| Mary! Mary! Why so Contrary?..... | 50 |
| No Matter What Others May Say. (Trio)..... | 50 |
| To be a Lone Widow..... | 50 |
| Where are you Going my Pretty Maid? (Duet)..... | 50 |

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LONDON:

FRANCIS, DAY & HUNTER, 195 Oxford Street.

A PRETTY GIRL!

Words by J. CHEEVER GOODWIN.

Music by WOOLSON MORSE.

Tempo rubato.

p

rit.

dim.

The piano introduction consists of five measures. The right hand features a melodic line with a trill in the final measure. The left hand provides harmonic support with chords and moving lines. Dynamics include piano (*p*), *rit.* (ritardando), and *dim.* (diminuendo).

Molto espressivo.

1. A pret-ty girl,..... A summer's night,..... A moon,..... se-re-ne-ly

L. H.

R. H.

The first system of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part includes markings for the left hand (*L. H.*) and right hand (*R. H.*). The tempo is marked *Molto espressivo*.

mel-low,..... A fond ca-ress,..... A lov-ing vow,..... A

The second system of the vocal and piano accompaniment, continuing the melody and accompaniment from the first system.

kiss,..... And all is well, oh!..... A-gain the girl— An

The third system of the vocal and piano accompaniment, concluding the piece. The piano part ends with a final chord in the right hand.

oth - er night— Same moon— so far all's well, oh!..... But if we

took,..... An - oth - er look,..... We'd see An - oth - er fel - low.

colla voce.

R. H. L. H.

rit. *dim.* *D. S.*

Molto espressivo.

2. A sha - dy nook,..... A bab - bling brook,..... Red lips..... where kiss - es

R. H. L. H.

dwel, oh! "Swear to be true!" "I do! I do!"..... Pwp! pwp! The luck - y

fel - low!..... A - gain the nook, Once more the brook,..... Same lips— but sad, to

tell oh!..... The one who sips,..... Those ru - by lips,..... Is quite An - oth - er

colla voce.

fel - - low.

R.H. L.H.

p

rit.

tr...

dim.

BE SURE AND TRY THIS ON YOUR PIANO

MY PRETTY BLUEBELL

Words by George Totten Smith

Music by Emil Biermann

My pret-ty Blue - bell, say you'll be mine!..... My pret-ty

mf poco rit. *mf-f*
a tempo

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are "My pret-ty Blue - bell, say you'll be mine!..... My pret-ty". The piano accompaniment is in the same time signature and key signature, starting with a bass clef. It includes dynamic markings: *mf poco rit.* and *mf-f a tempo*.

Blue - bell, please don't de - cline!..... I love you so, dear,....

The second system of musical notation. The vocal line continues with the lyrics "Blue - bell, please don't de - cline!..... I love you so, dear,....". The piano accompaniment continues with chords and a steady rhythm.

..... Now don't say, "No!" dear; My pret - ty Blue - bell, say that

The third system of musical notation. The vocal line concludes with the lyrics "..... Now don't say, 'No!' dear; My pret - ty Blue - bell, say that". The piano accompaniment continues with chords and a steady rhythm.

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