

# FASCINATION

BY LOUIS SILVERS



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FASCINATION



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# Love Dreams

Lyric by  
**JACK MESKILL**

The Waltz Of Charm

Melody by  
**EARNEST GOLDEN**

## CHORUS

Love Dreams, Love Dreams,

*p-mf*

Gold - en mem - o - ries of days to geth - er,

It seems each dream

Brings a vis - ion that will live for - ev - er,

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Dedicated To Mae Murray

# FASCINATION

Lyric by  
A. FRANCIS  
and S. GREENE

Melody by  
LOUIS SILVERS

Moderato

uf

ov

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, Bb3, C4, D4, Eb4, F4, G4. The first system ends with a double bar line and a fermata over the final chord, which is a B-flat major triad (Bb4, D5, F5).

When you meet girls most at-trac-tive, And your heart does not grow ac-tive, You may think for

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature changes to two flats (B-flat and E-flat). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a treble line with chords and a bass line with a steady eighth-note accompaniment. The first system ends with a double bar line and a fermata over the final chord, which is a B-flat major triad (Bb4, D5, F5).

none of them you'll yearn. ——— You have al-most made your mind up,

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a treble line with chords and a bass line with a steady eighth-note accompaniment. The first system ends with a double bar line and a fermata over the final chord, which is a B-flat major triad (Bb4, D5, F5).

That you nev-er will be signed up, Till you meet a cer-tain one and find ———

The third line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a treble line with chords and a bass line with a steady eighth-note accompaniment. The first system ends with a double bar line and a fermata over the final chord, which is a B-flat major triad (Bb4, D5, F5).

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## CHORUS

There's a wond'rous fas - cin - a - tion, In the love - ly eyes that

glance With a mys - tic in - vi - ta - tion To the realm of fair ro -

mance. There's a deep - er fas - cin - a - tion In the sweet an - tic - i -

pa - tion Of kiss - ing lips that are ten - der, Lips that sur - ren - der,

Lips that speak of love. There's a flood of an - i - ma - tion

When you hold her lit - tle hand, And a feel - ing of e -

la - tion That you can - not un - der - stand. And then be -

fore you can tell You find you're un - der a spell

of that mag - ic fas - cin - a - tion That's known as

1. love. There's a wond - rous fas - cin - 2. love.

# "It's All in the Song"

## Star of Dawn

A Reverie for the Piano

By KERRY MILLS

Revised by W.C. Polla

Moderato

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Moderato'. The first system begins with a piano (*p*) dynamic marking. The score features a variety of musical notations, including chords, arpeggios, and melodic lines with slurs and ties. The piece concludes with a final cadence in the bass clef.

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