

# Frank Daniels in The Belle of Brittany



### Vocal

The Trysting Tree	6c
Daffodil Time	6c
The Stepping Stones	6c
Oh! I Must Go Home To-Night	6c
● Little Country Mice	6c
The Dawn of Love	6c
The Ingle Nook	6c
The Best Brittany	6c
The Girl With the Clocks	6c

### Instrumental

Complete Vocal Score	2.00
Selection	1.00
Waltz	6c
March	6c

Music by  
Howard  
Talbot  
Additional Numbers  
by  
Marie Storne

Book by  
Leedham Bantocks  
&  
P. J. Harrow  
Lyrics by  
Percy Greenbank

SM 1121

### No 5. SONG. Little Country Mice.

Words by  
PERCY GREENBANK.

(Denise and Chorus of Girls.)

Music by  
HOWARD TALBOT.

*Allegretto gracioso.*

Piano. *sempre p*

The piano introduction is in 2/4 time, marked *Allegretto gracioso* and *sempre p*. It consists of four measures. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

When first a lit - tle coun - try mouse Leaves friends and re -  
Take care, you sil - ly lit - tle mice, Your tails don't get

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "When first a lit - tle coun - try mouse Leaves friends and re - Take care, you sil - ly lit - tle mice, Your tails don't get". The piano accompaniment is in 2/4 time and includes a piano (*p*) dynamic marking.

la - tions, Puts on her go to meet - ing gown And  
twist - ed; Town folks are watch - ing you per - haps, So

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "la - tions, Puts on her go to meet - ing gown And twist - ed; Town folks are watch - ing you per - haps, So". The piano accompaniment continues with chords and single notes.

comes up to town; She finds it  
look out for traps. Smart hats and

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "comes up to town; She finds it look out for traps. Smart hats and". The piano accompaniment includes a key signature change to one flat (B-flat) in the final measure.

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won - der - ful be - yond Her best ex - pex - ta - tions,  
fas - cin - at - ing frocks Can - not be re - sist - ed,

Oh! says she, I'll be a town mouse in fu - - - ture!"  
They're the ve - ry sort of bait that will tempt you.

Lit - tle coun - try mice, Up and down the streets in town you  
Lit - tle coun - try mice, Ve - ry, ve - ry soon your cheese gets

scam - per; Ev' - ry thing's so beau - ti - ful and bright You  
toas - ted. If - you weren't so sim - ple, you would wait Be -

sim - ply can't help squeak - ing with de - light But just re - mem - ber  
fore you tried to nib - ble at the bait, Oh just re - mem - ber

this, Wheth - er you are white mice, grey or brown ones, That  
this, Wheth - er you are white mice, grey or brown ones, That

coun - try mice Are not as wide a wake as town ones! —  
coun - try mice are ea - si - er to catch than town ones. —

Chorus.

Lit - tle coun - try mice, Up and down the streets in town we  
Lit - tle coun - try mice, Ve - ry, ve - ry soon our cheese gets

scam-per. Ev - 'ry - thing's so beau - ti - ful and bright We  
toast - ed. If we werent so sim - ply we should wait Be -

sim - ply cant help squeak - ing with de - light But we'll re - mem - ber  
fore we tried to nib - ble at the bait Oh we'll re - mem - ber

this Wheth - er we are white mice grey or brown ones, That  
this Wheth - er we are white mice grey or brown ones, That

coun - try mice Are not as wide a - wake as town ones. —  
coun - try mice Are ea - si - er to catch than town ones.

# TRY THESE OVER ON YOUR PIANO

## In Roseland.

INTERMEZZO PETITE.

Andante moderato.

by MAX. C. EUGENE.

Piano.

The first system of music is in 3/4 time and begins with a piano (*mf*) dynamic. It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system continues the piece with dynamic markings of *cres.*, *cen.*, *do.*, and *rit.*. The treble clef features a melodic line with some slurs, while the bass clef has a more active accompaniment with some slurs.

The third system begins with the tempo marking *a tempo.* and features a treble clef with a melodic line containing several triplet markings. The bass clef provides a simple accompaniment.

The fourth system continues the piece with a treble clef featuring a melodic line with triplet markings. The bass clef has a steady accompaniment.

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