

RICHARD CARLE

PRESENTS HIMSELF &
HIS SONGS

IN
GEO.
EDWARDS'
SUCCESS
OF TWO
LONDON
SEASONS

BY ARRANGEMENT WITH
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THEATRE CO. LIMITED

MANAGEMENT OF CHAS MARKS

The SPRING CHICKEN



A LEMON IN THE GARDEN OF LOVE	50
Words by M. E. ROURKE. Music by RICHARD CARLE.	
ALL THE GIRLS LOVE ME	50
Words and Music by RICHARD CARLE.	
IN SEVILLE	50
Lyric by M. E. ROURKE. Music by MILTON W. LUSK	
WAITING FOR A CERTAIN GIRL	50
Words by RICHARD CARLE. Music by MILTON W. LUSK.	
MARCHING	50
Words and Music by RICHARD CARLE.	
NO DOUBT YOU'D LIKE TO CUDDLE UP TO BABY	50
Words by RICHARD CARLE. Music by ROBERT HOOD BOWERS.	
SELECTION	1.00

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SM 767

3469

In Seville.

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Lyric by
M. E. ROURKE.

Music by
RICHARD CARLE.

Tempo di Bolero.

Piano.

The piano introduction is in 3/4 time, marked 'Tempo di Bolero'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (f) section and a mezzo-piano (mp) section.

DULCIE.

If you and I were in Se-ville And
And tho' be-fore you had no thought To

The first line of the vocal melody is in 3/4 time. The lyrics are: "If you and I were in Se-ville And / And tho' be-fore you had no thought To". The piano accompaniment continues with the same eighth-note bass line.

I should wish to mar-ry you, But did not care to
love and may-be mar-ry me, One lit - tle kiss and

The second line of the vocal melody is in 3/4 time. The lyrics are: "I should wish to mar-ry you, But did not care to / love and may-be mar-ry me, One lit - tle kiss and". The piano accompaniment continues with the same eighth-note bass line.

wait un-til you thought that you would ask me to, I'd
you'd be caught and then and there my slave would be, You'd

The third line of the vocal melody is in 3/4 time. The lyrics are: "wait un-til you thought that you would ask me to, I'd / you'd be caught and then and there my slave would be, You'd". The piano accompaniment continues with the same eighth-note bass line.

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give a lit - tle look like this And one de-sire. your heart would
 love me ten - der - ly and true, And nev - er leave my side un -

fill, You'd try at once to steal a kiss, That
 til I swore I loved no one but you, That

is if we were in Se - ville. I
 is if we were in Se - ville. HeFe -

rit.

GIRDLE.

Tempo di Valse.

wish I had known of Se - ville, But we're
 - af - ter I'm strong for Se - ville, But we're

DULCIE.

GIRDLE.

not in Se - ville, In Se - ville,
 not in Se - ville, In Se - ville,

mp-f

CHORUS.

in Se - ville Where the curl of a lip or the
 in Se - ville Where the girls al-ways knew just the

curve of a hip Would make a man's conscience feel ill. And they've
 right thing to do To cause you an ex - quis-ite thrill. For they

got in Se - ville A say - ing quite
 woo in Se - ville With a fer - vor sug -

pop - u - lar still, That a girl knows what's what and can
 gest - ing a grill, And the mo - ment or two that their

teach you a lot If she's born heath the skies of Se - ville
 lips cling to you You're a - float in the skies of Se - ville

— That a girl knows what's what, and can teach you a lot If she's
 — And the mo - ment or two that their lips cling to you You're a -

horn heath the skies of Se - ville. But we're ville.
 float in the skies of Se - ville. But we're ville.

DANCE.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. There are two accents (^) above the first and third measures of the right hand.

The second system continues the piece. The right hand features a melodic line with a slur over the first two measures and an accent (^) above the fourth measure. The left hand continues with a steady accompaniment.

The third system shows a change in the right hand's melody, with a more complex rhythmic pattern. The left hand accompaniment remains consistent. Accents (^) are placed above the fourth and sixth measures of the right hand.

The fourth system continues the melodic development in the right hand, with a slur over the last two measures. The left hand accompaniment provides a solid harmonic base. An accent (^) is placed above the first measure of the right hand.

The fifth system features a more active right hand with eighth-note patterns. The left hand accompaniment consists of chords and moving lines. The system ends with a key signature change to one sharp (F#).

The sixth and final system on the page shows the right hand playing a series of eighth notes. The left hand accompaniment includes chords and moving lines. The system concludes with a final chord in the right hand and a double bar line. The dynamic is marked *sfz* (sforzando) and there is a 'v' symbol below the final chord.

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