

THE BELLE OF MAYFAIR

A MUSICAL COMEDY
MUSIC BY
LESLIE STUART

Book by
Chas. H. E. Brookfield
and
Cosmo Hamilton

Song	WHY DO THEY CALL ME A GIBSON GIRL ?	60
Song	I AM A MILITARY MAN	60
Song	WHERE YOU GO WILL I GO	60
Song	WHAT WILL THE WORLD SAY	60
Song	COME TO ST. GEORGE'S	60
Duet	MY LITTLE GIRL IS A SHY LITTLE GIRL	60
Song	HELLO! COME ALONG, GIRLS	60
Song	AND THE WEEPING WILLOW WEPT	60
Song	I KNOW A GIRL	60
Song	IN GAY MAYFAIR	60
Song	WHAT MAKES THE WOMAN ?	60
Song	I'M A DUCHESS	60
Song	I'LL WAIT FOR YOU, LITTLE GIRLIE (ROUND AT THE SWEET-SHOP)	60

INSTRUMENTAL

WALZ	.75
SELECTION	1.00
LANCIERS	.75
COMPLETE VOCAL SCORE	2.00

MANAGEMENT
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NEW YORK
FRANCIS, DAY AND HUNTER
15, WEST 30th STREET,
(NEAR BROADWAY)
LONDON:— 22, DENMARK STREET
142, CHURCH CROSS ROAD, and

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TRY THIS OVER ON YOUR PIANO.
"POOR JOHN!"

Written by
FRED W. LEIGH.

Composed by
HENRY E. PETHER.

Moderato

I ought to think myself a luck - y girl, I know, 'Cos
As soon as she could get me all a - lone - oh, dear! She
She said, "Young gals to - day are all for out - side show; The

Im en - gaged, but still, some - how, I don't think so.
asked so ma - ny ques - tions that I felt quite queer.
clothes you see may look all right - the rest - oh, no!"

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F. D. & H. 229-4

FOR SALE BY ALL DEALERS.

SM720

"Come to St. George's"

Words and Music by

LESLIE STUART.

Tempo di Valse (♩ = 69)

Piano

f

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady bass line with chords. The music is marked with a forte (*f*) dynamic and includes repeat signs at the beginning and end of the section.

There's going to be a wed - ding in
 There's going to be a wed - ding in

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part includes a long, sustained chord in the right hand and a rhythmic bass line in the left hand. The dynamic is marked piano (*p*).

Han - o - ver Square; The best of all the best set are
 Han - o - ver Square; A touch of pret - ty ro - mance in

The second system continues the vocal and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment continues with a similar rhythmic pattern. The dynamic remains piano (*p*).

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sure to be there. It's call'd a qui - et wed - ding - it's
this great af - fair. A lord - and pret - ty la - dy, a

more like a fair, For the best kind of la - i - ty
fine, hand - some pair, It's been talk'd of as such a match,

Goes there for gai - et - y.
He's known as such a catch.

There's going to be a wed - ding in

There's going to be a
Han - o - ver Square. Won't you come?

wed - ding in Han - o - - ver Square. Won't you
The
Con -

come?
best man and ma - ter with bride-groom a - wait her, The
fet - ti we'll throw them, pre - tend - ing we know them, And

bride comes up la - ter with Pa by her side. The
send them a - way on their long ho - ney - moon. Con -

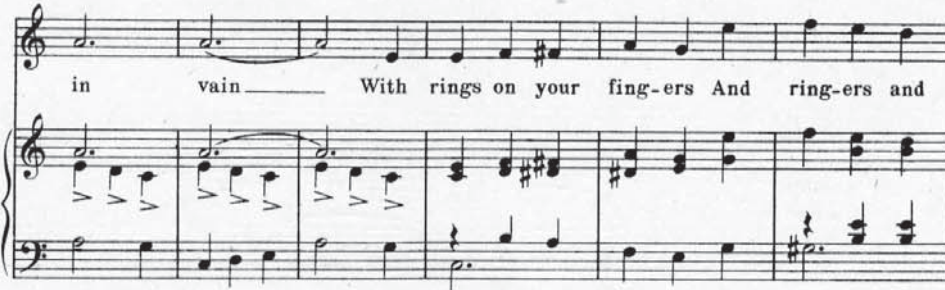
best man and ma - ter with bride-groom a - wait her, The
fet - ti we'll throw them pre - tend - ing we know them, And

bride comes up la - ter with Pa by her side. } Won't you come to St.
send them a - way on their long hon - ey - moon }

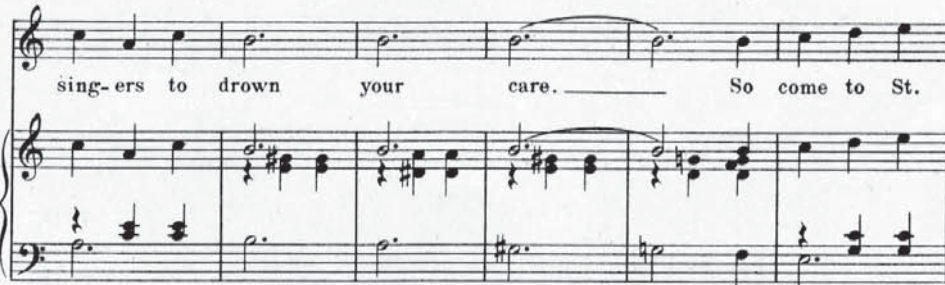
George's To see how Love for - ges His chain, chain, chain? —

— Don't you en - dea - vour to se - ver the fet - ters - Its all

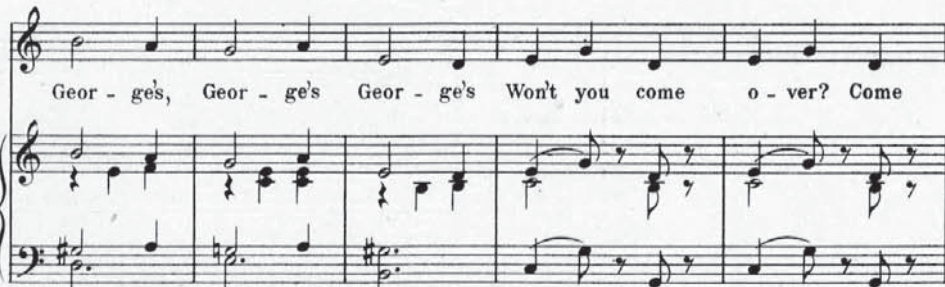
in vain — With rings on your fing-ers And ring-ers and



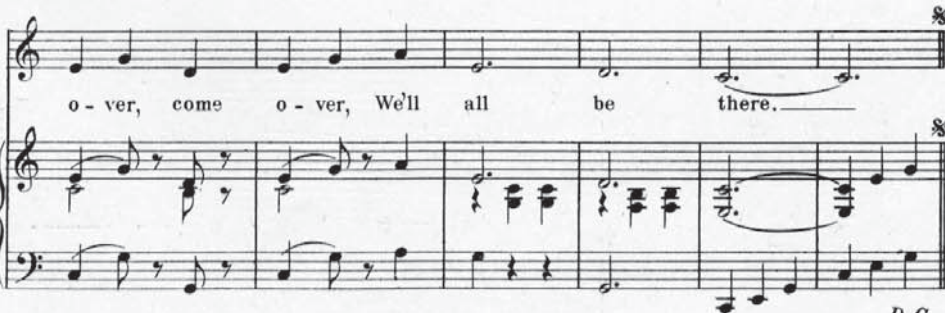
sing-ers to drown your care. — So come to St.



Geor - ge's, Geor - ge's Geor - ge's Won't you come o - ver? Come



o - ver, come o - ver, We'll all be there. —



D.C.

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TRY THIS ON YOUR PIANO

On Moonlit Waters.

CAPRICE.

LEO FRIEDMAN.

Composer of { "In Poppyland"
"The Sun Dance" etc.

INTROD.

mf *ff* *dim.* *poco rit.*

The introduction consists of four measures. The first measure is marked *mf* and features a descending eighth-note scale in the bass. The second measure is marked *ff* and contains a series of chords. The third measure is marked *dim.* and features a descending eighth-note scale in the bass. The fourth measure is marked *poco rit.* and contains a series of chords.

Rather slow and graceful.

mf *p* *p*

The first system of the main piece consists of four measures. The first measure is marked *mf* and features a descending eighth-note scale in the bass. The second measure is marked *p* and contains a series of chords. The third measure is marked *p* and contains a series of chords. The fourth measure is marked *p* and contains a series of chords.

p *rit.* *mf a tempo.*

The second system of the main piece consists of four measures. The first measure is marked *p* and contains a series of chords. The second measure is marked *rit.* and contains a series of chords. The third measure is marked *mf a tempo.* and contains a series of chords. The fourth measure is marked *mf a tempo.* and contains a series of chords.

p *p* *rit.*

The third system of the main piece consists of four measures. The first measure is marked *p* and contains a series of chords. The second measure is marked *p* and contains a series of chords. The third measure is marked *rit.* and contains a series of chords. The fourth measure is marked *rit.* and contains a series of chords.

f *mf rit.* *a tempo* *mf*

The fourth system of the main piece consists of four measures. The first measure is marked *f* and contains a series of chords. The second measure is marked *mf rit.* and contains a series of chords. The third measure is marked *a tempo* and contains a series of chords. The fourth measure is marked *mf* and contains a series of chords.

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