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A TABLE FOR TWO

THE LYRICS BY
HAROLD ATTERIDGE

Price, 60 cents

THE MUSIC BY
RAY PERKINS

FROM
**THE PASSING SHOW
OF 1917**

The Annual Summer Review
AS PRESENTED BY
The Winter Garden Company



Published Separately:

- | | |
|-----------------------------------|---------------------------------------------|
| I'll be a college boy's dear | Jack |
| I've a little bit o' Scotch in me | A table for two |
| Won't you be my Daddy? | The willow tree |
| Bedouin Girl | That peach-a-reen-o Phil-a-
peen-o dance |
| Won't you send a letter to me? | |
| Ring out, Liberty Bell | The language of the fan |

Price, each 60 cents

G. SCHIRMER

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A Table for Two

Lyrics by
Harold Atteridge

Music by
Ray Perkins

Moderato

Piano introduction in 3/4 time, marked Moderato. The music is in G major. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. Dynamics include *ff* and *fz*. A fermata is placed over the final chord.

Voice and piano accompaniment for the first line of lyrics. The voice part is in G major, marked *Vamp.* and *mf*. The piano accompaniment is in 7/8 time. The lyrics are: "I am all dressed up, my". Dynamics include *mf* and *mf*.

Voice and piano accompaniment for the second line of lyrics. The voice part is in G major, marked *Vamp.* and *mf*. The piano accompaniment is in 7/8 time. The lyrics are: "dear, down here, But I'm all a-lone, my". Dynamics include *mf* and *mf*. There are triplets in the piano accompaniment.

dear! Come here! Don't have Jane or

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves, treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line begins with a quarter rest, followed by a quarter note 'dear!', a half note 'Come here!', and a quarter note 'Don't have Jane or'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are triplets in the right hand of the piano part. A dynamic marking of *fz* is present in the piano part.

Ma-bel with you— I have just a ta - ble for you,—

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'Ma-bel with you—', a quarter note 'I have just a', and a quarter note 'ta - ble for you,—'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *fz* is present in the piano part.

I've so much to say: Do hur - ry up right a - way.—

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'I've so much to say:', a quarter note 'Do hur - ry up right a - way.—'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *fz* is present in the piano part.

Chorus

I will wait here for you, I've a ta - ble for two, — That's why I've

mf:ff

This system contains the first two lines of the chorus. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a double bar line and a repeat sign, followed by a dynamic marking of *mf:ff*. The piano accompaniment features block chords and some melodic movement in the right hand, while the left hand plays a simple bass line.

called you up, dear, — on the 'phone; — Nev - er mind if you've dressed, If you're

This system contains the third and fourth lines of the chorus. The vocal line continues with a melodic line. The piano accompaniment continues with block chords and some melodic movement in the right hand, while the left hand plays a simple bass line.

dressed in your best, — Just come the way that you are; — I'm a -

This system contains the fifth and sixth lines of the chorus. The vocal line continues with a melodic line. The piano accompaniment continues with block chords and some melodic movement in the right hand, while the left hand plays a simple bass line.

lone; ——— We can sit here and chat At our ta - ble for two, — And then, my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff clef. The piano part features a steady eighth-note bass line in the left hand and a more complex chordal accompaniment in the right hand, including some triplets and slurs.

dear, af - ter that, Why, it's all up to you, — Be - cause it's en - tre nous Just

The second system continues the musical score. The vocal line and piano accompaniment maintain the same structure as the first system. The piano accompaniment includes some dynamic markings like accents and slurs, and the bass line continues with eighth notes.

1. what we do, When we have a ta - ble for two! ——— I will two! ———
2.

The third system concludes the page with two endings for the vocal line. The first ending leads back to the beginning of the phrase, while the second ending concludes it. The piano accompaniment also features first and second endings, with a forte (*fz*) dynamic marking at the end. The piano part includes various articulations like accents and slurs.

CLIFTON CRAWFORD'S SONG HITS FROM "HER SOLDIER BOY"

The Military Stamp

Slavery

History

Price, 60 cents each

The Military Stamp

Words and Music by
Clifton Crawford

Allegro

Piano

Come

Vamp

fz

mf

gath - er round me, ev - ry one, for I have some - thing new,

Some - thing in the way of a nov - el - ty dance;

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CRITICISMS

EVENING MAIL:—"The Military Stamp seems very likely to be copied by most of our high-steppers."

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TRIBUNE:—"Amusing ditties by Crawford."

Slavery

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Words and Music by
Clifton Crawford

Moderato

Piano

1. Since
2. The

Vamp

fz

mf

first men were slaves in the gal - ley, And chained to the oar at their
con - vict with ball, chain and dun - geon Is a ea - glo com - pared with the

toll, With hard - bit - ten mas - ters to whip them And
Rube Who slash - es the throat of his free - dom, And says,

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History

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Words and Music by
Clifton Crawford

Allegro moderato

Voice

1. Now the
2. And

Vamp

fz

mf

his - tory of George Wash - ing - ton is in - ter - est - ing quite, A -
once up - on a time there was a cer - tain busi - ness - man, Whose

about the time he slew the cher - ry - tree, But as
name was Mis - ter Blue - beard, we are told, Ho be -

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