


CHARLES FROHMAN PRESENTS

# RICHARD CARLE and HATTIE WILLIAMS

IN  
THE  
GIRL  
From  
MONTMARTRE


MUSIC BY  
JEROME D. KERN





**Vocal**

- +I've Taken Such a Fancy To You . . . .60
- Hoop-La-La, Papa! .60
- Bohemia . . . . .60
- Don't Turn My Picture To The Wall . . . .60
- Ooo Ooo Lena! . . . .60
- I'll be Waiting 'neath the Window . . . . .60
- Something Like This .60



T. B. HARMS & FRANCIS DAY & HUNTER  
NEW YORK

THE STANDARD ENGRAVING CO.  
N.Y.C.

# Love Dreams.

Waltz.

Eugene C. Lesser.

(Also Published for Full Orchestra.)

Composer of  
Autumn Bud Waltz.  
Heart Throb Waltz etc.

Introduction.  
Andantino. (Very Slow.)

Piano.

*poco cresc. e accel.*

*fz f rall. e dim.*

The introduction is written for piano in 6/8 time. It consists of two staves, treble and bass. The tempo is marked 'Andantino. (Very Slow.)'. The first staff begins with a series of chords and moving lines, with the instruction 'poco cresc. e accel.' below it. The second staff continues the accompaniment, with the instruction 'fz f rall. e dim.' below it. The piece concludes with a final chord.

1. Valse lento. *a tempo.*

*p rit.*

*espressivo.*

The first section is a waltz in 3/4 time, marked 'Valse lento. a tempo.'. It begins with a piano dynamic (*p*) and a ritardando (*rit.*). The music is written for piano with two staves. The first staff features a melodic line with some grace notes, while the second staff provides a harmonic accompaniment. The tempo then returns to 'a tempo.' and the dynamics become 'espressivo.'.

This section continues the piano accompaniment from the first section. It features a series of chords and moving lines in both the treble and bass staves, maintaining the waltz tempo and expressive character.

This section continues the piano accompaniment from the second section. It features a series of chords and moving lines in both the treble and bass staves, maintaining the waltz tempo and expressive character.

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SM 2080

# I've Taken Such A Fancy To You.

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Words by  
Glifford Harris.

Music by  
Jerome D. Kern.

Piano.

Grazioso.  
*gva.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *mf*.

We al - ways meet on bu - sy street, Or, some - where in a  
We meet and chat on this and that, The kind of talk that's

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a *p* dynamic marking.

crowd, We meet on dates when tete - a - tetes, Are real - ly not al -  
small, For all we know it's just as though, We have - n't met at

The second system continues the vocal and piano accompaniment. The piano part includes a *p* dynamic marking.

lowed, I'd like to get ac - quaint - ed yet, We've real - ly not you see; Al  
all, When we dis - cuss the fa - test fuss, I feel it's not worth while; The

The third system concludes the vocal and piano accompaniment. The piano part includes a *p* dynamic marking.

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## Chorus.

though some-how I seen to know, Wed' be good com-pa - ny. } I'd like to  
on - ly treat, I have that's sweet Is just to see you smile. }

*rall.* *p*

meet you some - where in a qui - et spot, I'd like to

tell you what a great i - dea I've got, I'd like to

gaze in - to your pret - ty eyes; I'd like to well, I'll

leave you to sur - mise; I fan - cy you and I would

get a long so well I'd like to per - haps it

is - n't wise to tell, But I should like to do — just what you'd like me to, For I've

ta - ken such a fan - cy to you. I'd like to you. *D.C.*

# A Melodic Memory of an April Day

## April Moods.

Intermezzo.

By Max C. Eugene.

Composer of *Cupid's Garden,*  
*In Roseland etc.*

Grazioso.

Piano. *mp*

The first system of musical notation for the piano accompaniment. It consists of a treble and bass staff. The treble staff begins with a series of chords and a melodic line. The bass staff provides harmonic support with chords and a walking bass line. The tempo is marked 'Grazioso' and the dynamic is 'mp'.

The second system of musical notation. The treble staff features a melodic line with a triplet of eighth notes. The bass staff continues with chords and a steady bass line. The dynamic is marked 'mf'.

The third system of musical notation. The treble staff has a melodic line with a triplet of eighth notes. The bass staff consists of chords and a bass line. The dynamic is marked 'mf'.

The fourth system of musical notation. The treble staff shows a melodic line with two first and second endings. The bass staff has chords and a bass line. The dynamic is marked 'mf'.

The fifth system of musical notation. The treble staff has a melodic line. The bass staff consists of chords and a bass line. The dynamic is marked 'f'.

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