

IT'S NICE WHEN YOU LOVE A WEE LASSIE OR THE BACHELORS

WRITTEN BY J. D. HARPER AND HARRY LAUDER — COMPOSED BY HARRY LAUDER

HARRY LAUDER'S

NEW CHARACTER CREATIONS



T B HARMS
AND
FRANCIS DAYE HUNTER
NEW YORK

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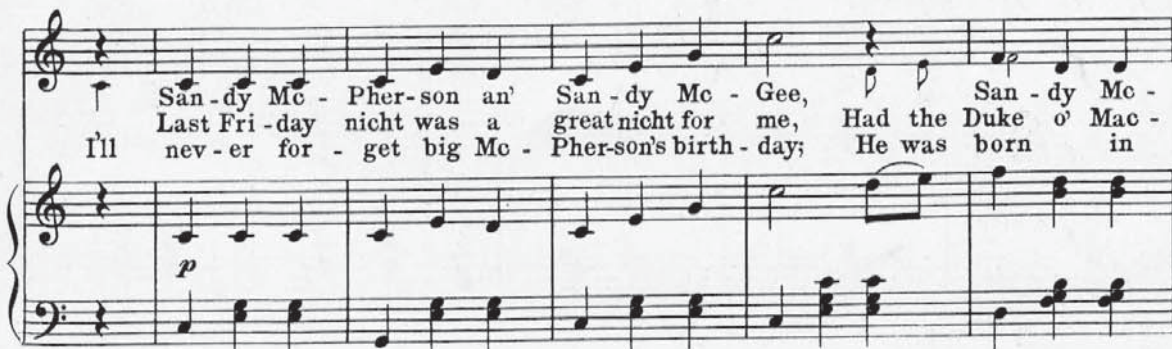
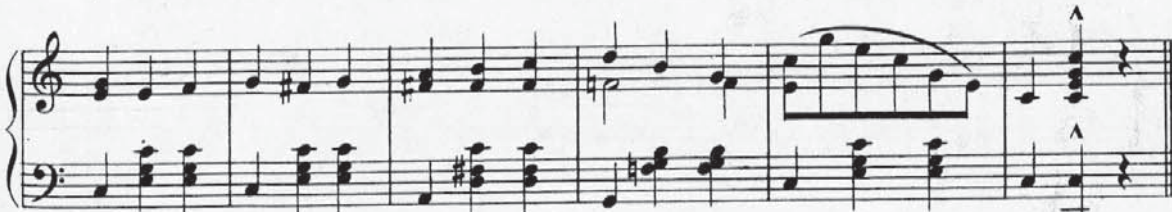
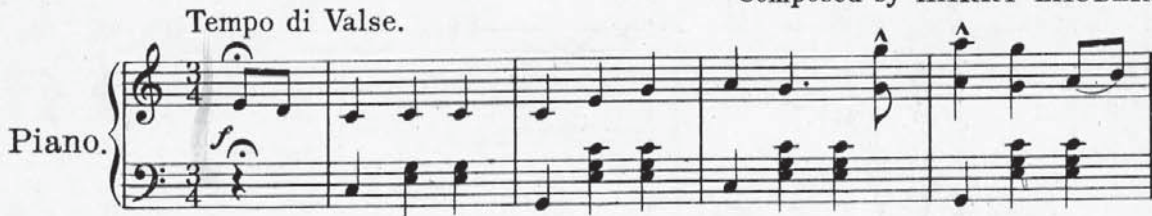
SM 2078

² "It's Nice When You Love A Wee Lassie"
or The Bachelors.

Written by { J. D. HARPER.&
HARRY LAUDER.
Composed by HARRY LAUDER.

Tempo di Valse.

Piano.



San - dy Mc - Pher - son an' San - dy Mc - Gee, San - dy Mc -
I'll Last Fri - day night was a great night for me, Had the Duke o' Mac -
nev - er for - get big Mc - Pher - son's birth - day; He was born in

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Lean an' his broth-er an' me, We were com-pan-ions in
 duff an' his wife up to tea! We had a dan-dy wee
 June, but we held it in May, He was thir-ty had nev-er been

Bon-nie Dun-dee, Noo we've re-sid-ing in Lon-don,
 pri-vate soi-ree, An' it end-ed up great at the fin-ish,
 kiss'd so they say, But— that is a big fab-ri-ca-tion,

Weve got a co-sy wee flat in the West, An'
 We gave them as much as they want-ed to eat, An' a
 We put Mac to bed, 'twas a ter-ri-ble strain; He

It's nice when you etc. 4

there ev'-ry nicht we— dine on the best; Nicht af-ter nicht at it
 we deoch an' do-ris be-fore their re-treat, We broke up at twelve as the
 fell out two times, then he fell out a-gain, The last time he fell out his

we nev-er tire. We— get a' oor pals up an' sing roon' the fire:
 mid-night hour rang; As we stood on the steps at the door we a' sang:
 head it went bing! But we gave him a "half" an' he start-ed to sing:

Chorus. *rit.* *2nd time. f*
a tempo.

"It's nice when you love a wee lass-ie, It's—

rit. *a tempo.*

April Moods.

Intermezzo.

By Max C. Eugene.

Composer of Cupids Garden,
(In Roseland etc.)

Grazioso.

Piano.

The first system of musical notation for the piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*mp*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

The second system of musical notation. It continues the piece with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand continues with a rhythmic accompaniment.

The third system of musical notation. It features a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand continues with a rhythmic accompaniment.

The fourth system of musical notation. It features a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand continues with a rhythmic accompaniment.

The fifth system of musical notation. It features a forte (*f*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand continues with a rhythmic accompaniment.

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