

SM 745

# The Goose-Girl's Song.

3

HARRY BACHE SMITH.

JOHN PHILIP SOUSA.

## Moderato a la Mazurka.

1. Gri -

sel - da the goose - girl in me you be - hold, Though I  
sel - da the goose - girl is not such a fool, Though I

say it I'm a good girl with a heart that's pure gold, Out there by the  
say it I'm a smart girl, tho' I've not been to school, When sau - cy young

brook - side my goo - sies I mind, Tho' I say it they are  
bump - kins come beg for a smile, I de - ny them, I de -

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good geese As you ev - er will find, I know I'm not hand - some, Now  
fy them For they are not my style, I know I'm no beau - ty, But

that's un - der - stood, But I do main - tain that few girls are as  
I have some pride, And I've had my moth - er's ad - vice for a

Fl. Op.

good, Don't cen - sure my rude - ness, But think of my good - ness, A  
guide, Keep men at a dis - tance And scream for as - sist - ance, If

*rit.* *a tempo*

sim - ple and pas - tor - ale crea - ture, Quite plain of fea - ture,  
they try to kiss you, to kiss you, Dodge and they'll miss you,

*poco rit.*

*a tempo*

You'll all a - gree.  
Ma said to me. With a fol - de - rol - lol and a

tol - de - rol - lay; So the rus - ti - cal maid - en goes sing - ing all

day, I can sing by the hill - side, And dance by the rill - side, And

life for the peas - ant is pleas - ant. With a fol - de - rol -

lol and a tol - de - rol - lay; So the rus - ti - cal maid-en goes

sing - ing all day, Oh I would not change plac - es with kings, queens or

ac - es Sing tra-la-lo, Sing fol-de-rol, de - lay.

2. Gri -

The image shows a page of musical notation for piano, consisting of six systems of two staves each. The music is in G major (one sharp) and 3/4 time. The notation includes various chords, arpeggios, and melodic lines in both the treble and bass clefs. The first system shows a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system continues this pattern with some melodic movement in the treble. The third system features a more complex texture with arpeggiated chords in the bass and a melodic line in the treble. The fourth system has a similar texture to the third. The fifth system shows a change in the bass line with a more active eighth-note pattern. The sixth system concludes the piece with a final chord and a melodic flourish in the treble.