

SM 767

3469

In Seville.

3

Lyric by
M. E. ROURKE.

Music by
RICHARD CARLE.

Tempo di Bolero.

Piano.

The piano introduction is in 3/4 time, marked 'Tempo di Bolero'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (f) marking and a mezzo-piano (mp) marking.

DULCIE.

If you and I were in Se-ville And
And tho' be-fore you had no thought To

The first line of the vocal melody is in 3/4 time. The lyrics are: "If you and I were in Se-ville And / And tho' be-fore you had no thought To". The piano accompaniment continues with the same eighth-note bass line.

I should wish to mar-ry you, But did not care to
love and may-be mar-ry me, One lit-tle kiss and

The second line of the vocal melody is in 3/4 time. The lyrics are: "I should wish to mar-ry you, But did not care to / love and may-be mar-ry me, One lit-tle kiss and". The piano accompaniment continues with the same eighth-note bass line.

wait un-til you thought that you would ask me to, I'd
you'd be caught and then and there my slave would be, You'd

The third line of the vocal melody is in 3/4 time. The lyrics are: "wait un-til you thought that you would ask me to, I'd / you'd be caught and then and there my slave would be, You'd". The piano accompaniment continues with the same eighth-note bass line.

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give a lit - tle look like this And one de-sire. your heart would
 love me ten - der - ly and true, And nev - er leave my side un -

fill, You'd try at once to steal a kiss, That
 til I swore I loved no one but you, That

is if we were in Se - ville. I
 is if we were in Se - ville. HeFe -

rit.

GIRDLE.

Tempo di Valse.

wish I had known of Se - ville, But we're
 - af - ter I'm strong for Se - ville, But we're

DULCIE.

GIRDLE.

not in Se - ville, In Se - ville,
not in Se - ville, In Se - ville,

CHORUS.

in Se - ville Where the curl of a lip or the
in Se - ville Where the girls al-ways knew just the

curve of a hip Would make a man's conscience feel ill. And they've
right thing to do To cause you an ex - quis-ite thrill. For they

got in Se - ville A say - ing quite
woo in Se - ville With a fer - vor sug -

pop - u - lar still, That a girl knows what's what and can
 gest - ing a grill, And the mo - ment or two that their

teach you a lot If she's born heath the skies of Se - ville.
 lips cling to you You're a - float in the skies of Se - ville.

— That a girl knows what's what, and can teach you a lot If she's
 — And the mo - ment or two that their lips cling to you You're a -

horn heath the skies of Se - ville. But we're ville.
 float in the skies of Se - ville. But we're ville.

DANCE.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords. There are two accents (^) above the first and third measures of the right hand.

The second system continues the piece. The right hand features a melodic line with a slur over the first two measures and an accent (^) above the fourth measure. The left hand continues with a steady accompaniment of chords.

The third system shows the right hand playing a more complex melodic line with some chromaticism. The left hand accompaniment includes some rests in the first two measures. There are two accents (^) above the fourth and sixth measures of the right hand.

The fourth system continues with a melodic line in the right hand that includes a slur and an accent (^) above the first measure. The left hand accompaniment remains consistent with the previous systems.

The fifth system features a melodic line in the right hand with a steady eighth-note accompaniment. The left hand accompaniment consists of chords, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line in the bass staff.

The sixth system concludes the piece. The right hand has a melodic line with a final chord marked with an accent (^). The left hand accompaniment includes a dynamic marking of *sfz* (sforzando) and a fermata over the final chord. A 'V' symbol is present at the bottom right of the system.