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HAVANA



MUSIC BY **LESLIE STUART**

very good thing

CHAPPELL & Co., Ltd.,
37 West Seventeenth St.
NEW YORK
London Melbourne

Hello, People
Cupid's Telephone
Waiting for Me
I'm a Cuban Girl
And Then That Cigar Went Out
What Shall I Do With The Rest ?
Vocal Score
Selection

.60	Zara
.60	Little Miquette
.60	Way Down In Pensacola
.60	My Husband
.60	How Did The Bird Know That ?
.60	
2.00	Pianoforte Score
1.00	Valse

.60
.60
.60
.60
.60
.60
1.00
.75

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Musicians
(The London Music Co.)*

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LADY ARTHUR HILL'S CHARMING NEW ENGLISH BALLAD

Rosemary For Remembrance

Song

Words by
FRED. E. WEATHERLY

Music by
LADY ARTHUR HILL

All'to Mod'to con molto espress.

The musical score is written for voice and piano. It begins with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The tempo and expression markings are 'All'to Mod'to con molto espress.'. The score is divided into three systems. The first system shows the vocal line starting with 'Bring pan - sies for your' and the piano accompaniment starting with a mezzo-forte (mf) dynamic. The second system continues the vocal line with 'thoughts, dear heart, Bring li - lies for your tears, And' and the piano accompaniment. The third system shows the vocal line with 'lay them where I lie a - part, Through all... the...end - less' and the piano accompaniment. The piano part includes dynamics such as mezzo-forte (mf), piano (p), and a 'colla voce' marking. The score concludes with a 'rall.' (rallentando) marking over the final vocal notes.

Bring pan - sies for your

thoughts, dear heart, Bring li - lies for your tears, And

lay them where I lie a - part, Through all... the...end - less

mf *p* *colla voce* *rall.*

CUPID'S TELEPHONE.

Song.

Words by
GEORGE ARTHURS.

Music by
LESLIE STUART.

Moderato. $\text{♩} = 84$

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderato' with a tempo of 84 beats per minute. The piano part consists of three systems of grand staves. The first system starts with a forte (f) dynamic. The second and third systems continue the piano accompaniment. The fourth system introduces the vocal line for the 'GIRL' with the lyrics 'If Per -'. The piano accompaniment continues under the vocal line, marked with a piano (p) dynamic. The score is written in B-flat major, indicated by two flats in the key signature.

you de - sire to see your lit-tle girl - ie, Tho' I fear it's ra - ther ear - ly,
haps you'd like a long - er conver - sa - tion, If you love the de - clar - a - tion,

MAN GIRL
Why not pay her a call? I might not find her at all: But
Cu - pid quick - ly inspired, I may be making him tired! Now

if you were to send a lit-tle greet - ing, Sure - ly she would soon arrange a meeting,
you're cut off I fan - cy it will grieve her, P'raps she lin - gers yet at the receiv - er,

MAN
She could say when she will be a-lone, when she will be a-lone! I think I'll
Whispr'ing words in quite a loving tone, in quite a lov - ing tone. Once more I'll

tel - e - phone..... My lit - tle maid - y, Tel - e - phone this pret - ty young la - dy.
tel - e - phone..... And tell her sweet - ly, I be - long un - to her complete - ly.

GIRL

If I may not see her, I'll rejoice To hear her sweet and tender little voice. Yes,
If the wires should cross, they often do, Then I'll be cross un - til they put me thro'! Yes,

tel - e - phone..... and tell her on - ly, If she is feel - ing lone - ly,
tel - e - phone..... and nev - er tar - ry, If you de - sire to mar - ry

MAN

You'll be there..... I must look her number up somewhere! Are you
This fair miss..... Shall I send a tel - e - phon - ic kiss? Are you

GIRL *MAN*

there, Exchange? What num - ber please? Ring up "Cu-pid, dou-ble-one - two!"
there, Exchange? What num - ber please? Ring up "Cu-pid, dou-ble-one - two!"

GIRL *MAN* *GIRL*

Dou-ble-one - two!..... You're through! Hel-lo dear-ie, is that you? How are
Dou-ble-one - two!..... You're through! Hel-lo dear-ie, is that you? I am

MAN

you lit - tle man? Call 'round if you can! I have
your lit - tle girl. My heart's in a whirl! I've a

Man. Of course I do!

GIRL

bought for you some flow'rs and a fan! Do you love me tru - - ly? Do you
ring for you with a dia-mond and pearl! Do you love me tru - - ly? Do you

Man. Of course I do! *MAN*

GIRL

love me tru - - ly? You know I love no oth-er girl but you! That's
love me tru - - ly? You know I love no oth-er girl but you! That's

1 *D.C.* 2

all I want to know. Ring off!

D.C.

all I want to know. Ring off!

SPECIMEN.

FLUFFY RUFFLES.

Two-Step.

PEDRO de ZULUETA.

INTRODUCTION.

PIANO.

The introduction consists of two staves of music in 2/4 time. The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings like accents and slurs.

The first system of the main body of the piece. It consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings like accents and slurs. A marking "1st p 2nd ff." is present under the first staff.

The second system of the main body of the piece. It consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings like accents and slurs. A marking "cresc." is present under the second staff.

The third system of the main body of the piece. It consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings like accents and slurs. A marking "f" is present under the first staff, and "sfz" and "ff" are present under the second staff. The system ends with a double bar line and a first ending bracket labeled "1." and a second ending bracket labeled "2."

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