

Francis, Day & Hunter.
REGD No 257, 748. *Sixpence Nett.*

N^o 1211 SIXPENNY POPULAR EDITION. (NO DISCOUNT ALLOWED.)



JOHNNY O' MORGAN ON HIS LITTLE MOUTH ORGAN
PLAYING
HOME SWEET HOME.



Written and Composed
by
Mellor, Gifford and Godfrey.



Sung by
MISS LILY LENA.

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TWO SPLENDID SONGS.

He'd have to get under. get out and get under.

(TO FIX UP HIS AUTOMOBILE.)

Written by
GRANT CLARKE and EDGAR LESLIE.

Composed by
MAURICE ABRAHAMS.

Allegretto.

Chorus.

He'd have to get un - der, get out and get un - der To fix his lit-tle ma-chine.....

He was just dy-ing to cud-dle his queen, But ev-ry min-ute when he'd be-gin it, He'd

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and features a melody with lyrics. The piano accompaniment is in 4/4 time and provides harmonic support with chords and moving lines in both hands.

FRANCIS, DAY & HUNTER'S SIXPENNY EDITION.

"Never Mind!"

Sung with Great Success by Miss GERTIE GITANA.

Written and Composed by

HARRY DENT and TOM GOLDBURN.

Andante espressivo.

Chorus.

"Tho' your heart may ache a-while, Nev-er mind! Tho' your face may lose its smile, Nev-er

mind! For there's sun-shine aft-er rain, And then glad-ness fol-lows pain. You'll be hap-py once a-gain. Nev-er

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a melody with lyrics. The piano accompaniment is in 4/4 time and provides harmonic support with chords and moving lines in both hands.

FRANCIS, DAY & HUNTER'S SIXPENNY EDITION.

Playing "Home, Sweet Home."

(Johnny O'Morgan, on his little mouth organ.)

Written and Composed by TOM MELLOR, HARRY GIFFORD and FRED GODFREY.

Not Quickly.

PIANO.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Not Quickly." and the dynamic is "ff". The second system continues the melody and accompaniment. The third system features a change in the bass line. The fourth system concludes with a final cadence, marked with a forte dynamic "sf" and a fermata.

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F. & D. 13527

TILL READY.

p

This block contains the piano introduction for the piece. It features a treble clef with a key signature of two sharps (D major) and a common time signature. The music is marked with a piano (*p*) dynamic and includes a 'TILL READY' instruction. The introduction consists of several measures of chords and moving lines in both the treble and bass staves.

KEY D. Not Quickly and with Expression.

1. Just a lit - tle let - ter to you, Mol - ly dear, ———
 2. Wed - ding bells will soon be ring - ing, Mol - ly dear; ———

pp

This block contains the first two lines of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part is marked with a pianissimo (*pp*) dynamic. The lyrics are: "1. Just a lit - tle let - ter to you, Mol - ly dear, ———" and "2. Wed - ding bells will soon be ring - ing, Mol - ly dear; ———".

From your boy who's in the fight - ing line, ———
 I am com - ing Love to make you mine! ———

This block contains the next two lines of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "From your boy who's in the fight - ing line, ———" and "I am com - ing Love to make you mine! ———".

Hop - ing that you're feel - ing well and jol ly, dear, All the time,
 On a hon - ey - moon at Brigh - ton with you dear, 'Twill be fine,

This block contains the final two lines of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Hop - ing that you're feel - ing well and jol ly, dear, All the time," and "On a hon - ey - moon at Brigh - ton with you dear, 'Twill be fine,".

: t . r | s : - | - : | m . s : s . m | f . s : m . r |
 Mol - ly mine! _____ When you hear the bands a - play - ing
 Mol - ly mine! _____ All the lit - tle kiss - es you are

m . s : s | - . : s . se | l . se : l | - . : le |
 mar - tial airs _____ As the sol - dier - boys _____ leave
 sav - ing, dear, _____ I shall want them all _____ some

t : - | - . : l . t | d' : l | s : l . t | d' . l : - . t |
 town _____ With a cheer - y smile, think of me all the
 time, _____ And be - fore the fight, I should like one to -

s : fe . s | l : - | t : - | G. f. d' s : - | - : ||
 while As the sun goes down. _____
 night, Just for "Auld Lang Syne" _____
rall.

CHORUS. 2nd time *f*

Hear the mil - i - ta - ry band a - play - ing to you

The first system of the chorus features a vocal line in G major and 2/4 time. The lyrics are "Hear the mil - i - ta - ry band a - play - ing to you". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

"Rule Brit - an - nia" and "God save the King." But

con espress.

Cym.

The second system continues the chorus with the lyrics "Rule Brit - an - nia" and "God save the King." followed by "But". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand. A cymbal (Cym.) is indicated at the end of the system. The instruction *con espress.* is present.

there's one tune on - ly Cheers us when

con forza.

The third system of the chorus has the lyrics "there's one tune on - ly Cheers us when". The piano accompaniment features a more active right hand with chords and eighth notes, and a bass line. The instruction *con forza.* is present.

we're sad and lone - ly In the

con espress.

The fourth system of the chorus has the lyrics "we're sad and lone - ly In the". The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line. The instruction *con espress.* is present.

d . t, : l, . t, | d . d : - . r | d . t, : l, . s, | d : r | m . r : - . d

trench-es, boys will think of the wench-es They have left far o - ver the

s : - | - : - | d . d : - . r | d . t, : l, . s,

foam When John - ny O' Mor - gan on his

d . d : - . r | m . f : s . m | d : - | r : -

lit - tle mouth or - gan's Play - ing "Home, Sweet

1 d : - . | : - | 2 d : - | - : -

Home." Home."

MARK SHERIDAN'S LATEST SUCCESSES.

Here we are! Here we are!! Here we are again!!!

(The British Army's Battle Cry.)

Written and Composed by CHARLES KNIGHT and KENNETH LYLE.

Tempo di Marcia.

CHORUS.

Here we are! here we are!! here we are a gain!!! There's Pat and Mac and Tommy and Jack and Joe.

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and a steady rhythmic accompaniment.

When there's trouble brewing — when there's something do-ing, — Are we down heart ed? No! Let 'em all come!

The second system continues the vocal line and piano accompaniment. The piano part includes some dynamic markings like accents and slurs.

FRANCIS, DAY & HUNTER'S SIXPENNY EDITION.

Belgium put the 'Kibosh' on the Kaiser.

Written and Composed by ALF ELLERTON.

Marziale.

CHORUS.

Bel-gium put the 'Ki-bosh' on the Kai ser; — Eu-rope took a stick and made him

The first system of music for 'Belgium put the Kibosh' features a vocal line and a piano accompaniment in a more rhythmic, march-like style. The piano part has a strong bass line.

sore; — On his throne it hurts to sit, And when John Bull starts to hit, He will

The second system continues the vocal line and piano accompaniment. A piano dynamic marking 'pp' is visible in the piano part.

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