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1895

## A Night At The Play

Fred J Hamill

*Composer*

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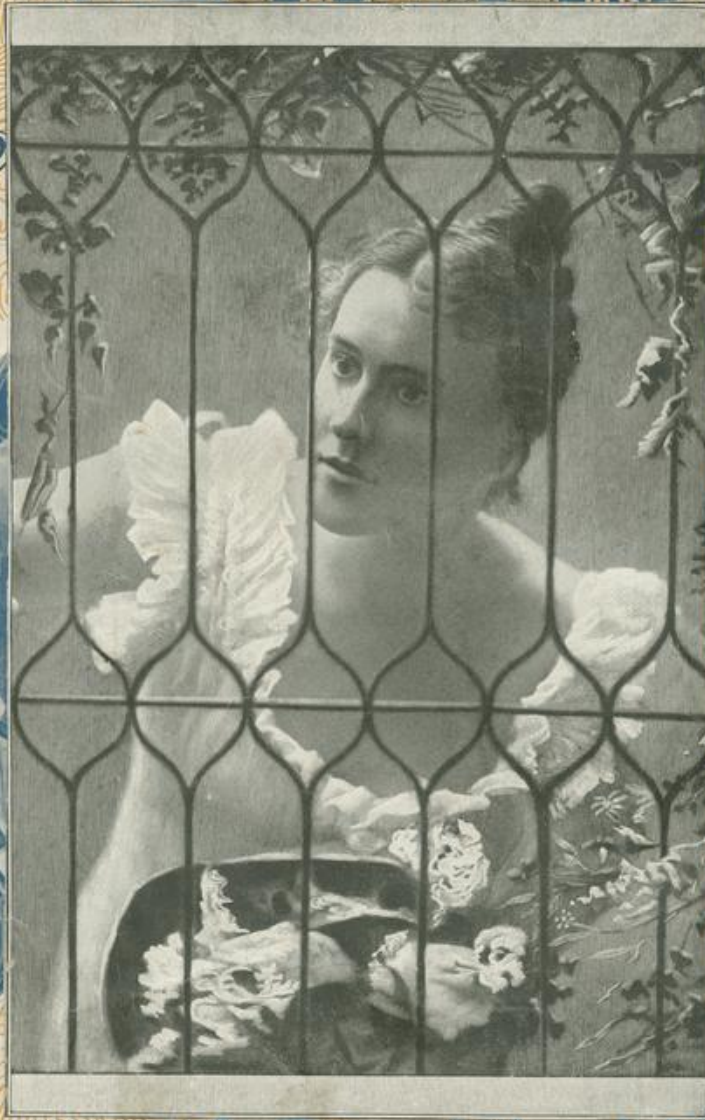
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INTRODUCED & SANG WITH GREAT SUCCESS  
BY  
THE POPULAR BARITONE  
BERNARD - DYLLYN.

# A NIGHT AT THE PLAY



SCRIPTIVE  
ONG  
D  
IORUS.

MUSIC BY

4 FREDK. J. HAMILL  
COMPOSER OF  
"HEARTS WERE MADE TO BREAK."  
"SISTER NELL," ETC.

NEW YORK:  
49-51 WEST 28TH STREET.

Published by  
**M. WITMARK & SONS.**

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SCHILLER THEATRE B'LD'G.

LONDON, ENG.:  
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Entered at Stationers' Hall, London, Eng.

Vp. 612453 /  
1895  
NIGHT

CONDENSED VERSION OF  
"A NIGHT AT THE PLAY"



# A NIGHT AT THE PLAY.

## DESCRIPTIVE SONG AND CHORUS.

Words and Music by FRED J. HAMILL.

Introduction.  
*Moderato.*

*mf* *rall.*

The introduction consists of two staves of music in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (mf) to a slight deceleration (rall.) at the end.

1. The play - house was crowd - ed the scene one of splen - dor, The  
2. The first act was o - ver, the house all in bright-ness, He  
3. A - gain is the or - ches - tra play - ing soft mu - sic, But

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "1. The play - house was crowd - ed the scene one of splen - dor, The / 2. The first act was o - ver, the house all in bright-ness, He / 3. A - gain is the or - ches - tra play - ing soft mu - sic, But". The piano accompaniment includes a dynamic marking of *p* (piano).

dra - ma was hav - ing a pros - per - ous run, The box - es were filled with the  
looked towards a box and it caused him to start, For there sat his wife, with the  
through its sweet strains he can hear her loved voice, He hears his name spo - ken he

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "dra - ma was hav - ing a pros - per - ous run, The box - es were filled with the / looked towards a box and it caused him to start, For there sat his wife, with the / through its sweet strains he can hear her loved voice, He hears his name spo - ken he".

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lead - ers of fash - ion, Bright jew - els were flash - ing, the  
 one who'd mis - led her, Her gai - e - ty gone, she was  
 turns and con - fronts her, She's a - lone and his sad heart is

play had be - gun, In an or - ches - tra chair sat a man gray with sor - row, He  
 touched to the heart, The next act was on, showed the hus - band de - sert - ed, A -  
 made to re - joice, In her tear - dimmed eyes he can see she's re - pent - ed, She

seemed out of place 'mid sur - round - ings so gay, He fol - lowed each word of the  
 lone, in the house she had al - ways made gay, On the stage they were tell - ing a  
 asks his for - give - ness and what can he say, She's clasped in his arms and the

ac - tors be - fore him, He was liv - ing life o - ver that night at the play.  
 well writ - ten sto - ry, In front, 'twas the sad truth that night at the play.  
 past all for - got - ten, Two lives are made hap - py that night at the play.

*rall.*

CHORUS.

A night . . . . at the play, . . . . and the dra - - ma be - fore him, . . . . Re -



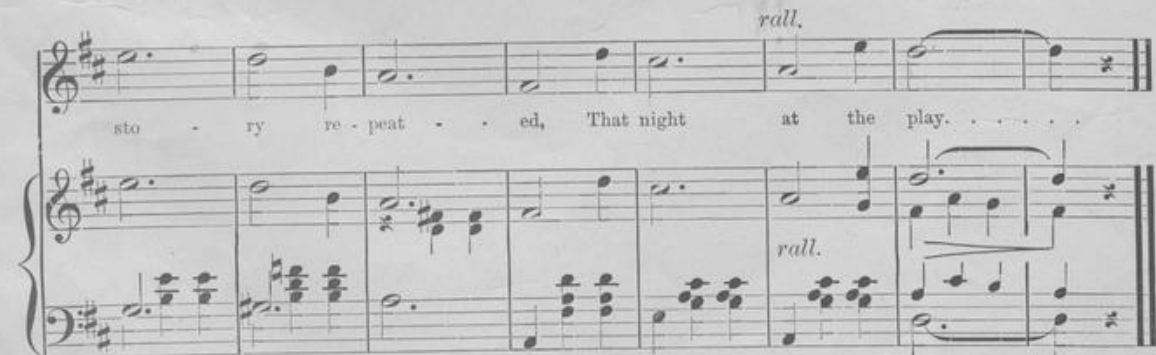
called . . . . all the pain, . . . . he had borne day by day, . . . . The



hus - - band, the home, . . . . the wife, . . . . and the lov - er, . . . 'Twas his



sto - ry re - peat - - ed, That night at the play. . . . .



"Others may make the history of a nation; let us make its songs."

# MARVELOUS SUCCESSES

IN LYRICS AND MELODIES BY THE YOUNG  
AMERICAN SONG WRITERS

WALTER H. FORD (AUTHOR) AND JOHN W. BRATTON (COMPOSER)

## STORY BALLADS AND DESCRIPTIVE SONGS.

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- ONLY ME.**—The story told in this little song, is an actual (though sad) fact. The author was intimately acquainted with a lady of social importance, who lavished all her natural caresses upon one favorite child, while the other she treated with indifference, not to say neglect. The childish expression "It's only me," made a deeper impression on the hearer, than a masterpiece of grammatical construction could possibly have done..... 40
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- UNDER THE CITY LIGHTS.**—A descriptive song of unusual merit. A swinging waltz chorus that impresses the hearer at once..... 40
- HIS LITTLE SWEETHEART NELL.**—A plaintive story of two little urchins. A melody that lingers..... 40
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- JUST A WORD FOR FATHER.**—As the title implies, this song is a plea to bestow a little of our affections upon one who appreciates it just as much as mother..... 40
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- O'DWYER CAUGHT A COLD.**—A positively original comic theme, true to everyday life..... 40
- HE THOUGHT HE WAS IN HEAVEN.**—An intensely comic song..... 40
- I DIDN'T THINK HE'D DO IT, (But He Did).**—A very popular topical ditty. Title has become a by-word with many..... 40
- SHE DIDN'T DO A THING TO HIM.**—Written on a well-known phrase. Very amusing... 40
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- WHAT D'YE THINK OF HOOLIHAN?**—We will let you express your opinion when you hear the song. We are satisfied. He's all right..... 40
- SONGS WE HEAR ON THE STAGE.**—A positive novelty in a descriptive satire. Thoroughly pathetic except the very last line, which is so absurd and foreign to the theme, that roars of laughter are created when rendered..... 50
- JUST AS IF SHE DIDN'T KNOW.**—A fine little serio-comic number. Words up to date, music out of the ordinary..... 40
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M. WITMARK & SONS,  
PUBLISHERS. NEW YORK & CHICAGO.