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1900

The Fellow Who Might : Angela and Chorus

Leslie Stuart

Composer

J. Hickory Wood

Lyricist

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SONGS FROM

Florodora

BOOK BY
OWEN HALL

MUSIC BY
LESLIE STUART

AS PRODUCED AT THE
NEW YORK CASINO

	(High)	(Low)	
The Shade of the Palm	-	-	60
The Queen of the Philippine Islands (His Only Love)	-	-	60
<u>The Fellow Who Might</u>	-	-	60
Tact	-	-	60
Phrenology	-	-	60
I Want to be a Military Man	-	-	60
The Silver Star of Love	-	-	60
I've an Inkling	-	-	60
Tell Me Pretty Maiden	-	-	60

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BE SURE AND TRY THIS ON YOUR PIANO

MY OWN WILD WESTERN ROSE.

By COSTEN & STERLING.

Now the birds are sing - ing sweet-ly in the tree - tops, While the

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "Now the birds are sing - ing sweet-ly in the tree - tops, While the".

Li-ly bows its head in sweet re- pose; And I'm dreaming of Bo-ni-ta in the

The second system of musical notation. The vocal line continues with the lyrics: "Li-ly bows its head in sweet re- pose; And I'm dreaming of Bo-ni-ta in the". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

gloom-ing, She's my Prai-rie Flow'r, my own wild West-ern Rose!

The third system of musical notation. The vocal line concludes with the lyrics: "gloom-ing, She's my Prai-rie Flow'r, my own wild West-ern Rose!". The piano accompaniment features a "rit." (ritardando) marking over the final chords.

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The Fellow Who Might.

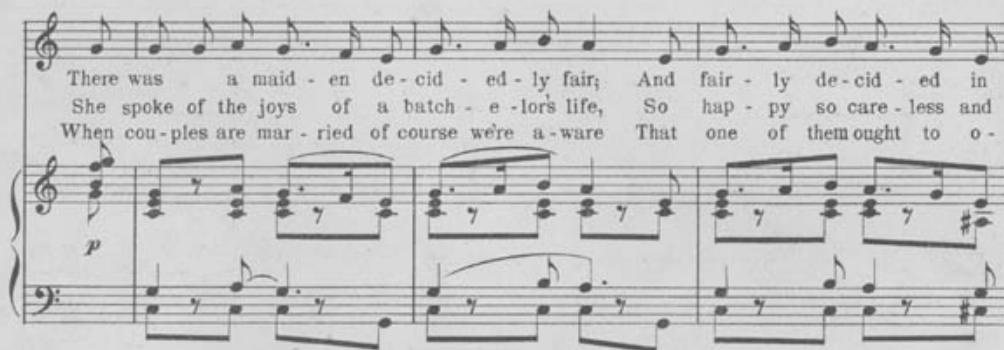
Angela and Chorus.

Words by
J. HICKORY WOOD.

Music by
LESLIE STUART.

Allegretto.

Piano.



There was a maid - en de - cid - ed - ly fair; And fair - ly de - cid - ed in
She spoke of the joys of a batch - e - lor's life, So hap - py so care - less and
When cou - ples are mar - ried of course we're a - ware That one of them ought to o -



mind, Who sought her af - fin - i - ty ev - e - ry - where, But
free, She'd not be a man who was tied to a wife, She'd
- bey; Which seems an ar - range - ment a tri - fle un - fair To

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CHORUS.

found him not ea - sy to find. She found him not ea - sy, not
nev - er get mar - ried, not she She'd nev - er get mar - ried, get
such as pre - fer their own way To such as pre - fer, as pre -

SOLO.

ea - sy to find, not ea - sy to find, not she She
mar - ried, not she, get mar - ried no, no, not she She
- fer their own way. And ma - ny pre - fer their own way But

pass'd all the men she knew in re-view, But none were ac - cep - ta - ble
won - der'd that men should care to be wed, And thought them ex - ceed - ing - ly
when this en - gage - ing young cou - ple were wed, There was one did ex - act - ly as

quite, In fact she de - cid - ed they'd none of them do,
good, Of course when she put it in that way he said,
bid; Which was per - fect - ly right, but as ev - 'ry one said,

Angela.

Ex - cept - ing a fel - low, a
"I'm one of the fel - lows, the
It was - n't the wom - an, the

CHORUS.

None of them do, do, do
That way he said, said, said,
Ev - 'ry one said, said, said,

fel - low who might, Ex - cept - ing a fel - low who might
fel - lows who would, I'm one of the fel - lows who would
wom - an who did, It was - n't the wom - an who did.

Ex - cept - ing a fel - low who might
I'm one of the fel - lows who would
It was - n't the wom - an who did.

The fel - low who might, might, might who might; At first their ac - quaint - ance was
The fel - low who would, would, would who would; The maid - en of course un - der -
The wom - an who did, did, did who did, Who did - n't do as she was

slight, was slight, But tho' no - bod - y knew how it hap - pen'd, it grew Un -
stood, stood, stood And tho' no - bod - y knew how it hap - pen'd, it grew Un -
bid, bid, bid, And tho' no - bod - y knew how it hap - pen'd, its true That

-til they were ver - y good friends were the two. The maid - en with eyes of a
-til they were al - ways to - geth - er these two. The maid - en with eyes of a
one of this cou - ple was boss of the two. The wife who com - mand - ed her

beau - ti - ful blue And the fel - low who might, might, might
beau - ti - ful blue And the fel - low who would, would, would
hus - band to do, And the hus - band who did, did, did

(Bouche fermée.)

BE SURE AND TRY THIS ON YOUR PIANO

MY CAROLINA LADY.

Words by Andrew B. Sterling.

Music by Geo. Hamilton

My own, my queen, my lit - tle Car - o - li - na la - dy,

The first system of musical notation for the song. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with a quarter note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Soon the wed - ding - bells will sweet - ly chime! You

The second system of musical notation. The vocal line continues with a half note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a double bar line.

own my heart, it's yours, my Car - o - li - na la - dy,

The third system of musical notation. The vocal line continues with a half note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a double bar line.

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BE SURE AND TRY THIS ON YOUR PIANO

IF DREAMS COME TRUE..

Words & Music by Arthur Trevelyan.

If dreams come true then you and I Will

once a - gain our love re - new Though

all the world should pass us by We shall

hap - py be if dreams, if dreams come true

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