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Tell Me Pretty Maiden

Leslie Stuart

Composer

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TELL ME PRETTY MAIDEN

FROM THE MUSICAL COMEDY
"FLORODORA"

WORDS AND MUSIC
BY
LESLIE STUART

PRICE 50c

WHEN PERFORMING THIS COMPOSITION KINDLY GIVE ALL
PROGRAM CREDITS TO

HARMS
INCORPORATED
NEW YORK

PRINTED IN U. S. A.

Vp. 005393

1909

TELL

*is something simple
 something than the Park - in G
 Tell me -
 Boomp & Daisy*

Tell Me Pretty Maiden.

No 16.

English Girls and Clerks.

By LESLIE STUART.

Moderato.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderato'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal parts enter with the lyrics: (GIRLS.) There are a (MEN.) There are a (MEN.) Tell me, pret-ty maid-en, Are there a-ny more at home like you? (GIRLS.) Tell me, gen-tle stran-ger Are there a-ny more at home like you? The piano accompaniment continues with a steady rhythm, and the vocal parts conclude with the lyrics: few, kind sir, But sim-ple girls, and pro-per too. And bet-ter boys you nev-er knew. The score ends with a final piano flourish.

* Symbols for Ukulele, Guitar and Banjo

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3

Kind sir, their
Dear maid they

tell me, pret-ty maid-en, What these ver-y sim-ple girl-ies do. Then
tell me, gen-tle sir, The things these ver-y rak-ish fel-lows do. Then

man-ners are per-fec-tion, And the op-po-site of mine.
flirt with girls too free-ly And it's not the same girl twice.

tell me, maid-en, what the girl-ies do. Then take a lit-tle
tell me, tell me what these fel-lows do. Then take me 'round and

I may love
I never in-tro-

walk with me, And then I can see What a most par-tic-u-lar girl should be.
let them show for an hour or so How far such fel-lows can real-ly—go.

Guitar Chords:
 Eb (first system)
 Cm, G, D7 (second system)
 G, D7, G, D7, G, D7, G (third system)
 C#dim. (third system)
 Bb7, Eb, C#dim. (fourth system)

you too well to let you go And flirt with those at home, you know,
 duce them to a girl I in-tend To be my most par-tic-u-lar friend

Well,
I

don't mind, lit-tle girl You'll see I'll on-ly want but
 won't mind, what they do No man would ev-er flirt with

not quite fair to them If you told them that you were
 not worth risk-ing it I know with them you won't a

you.
me.

I
I

Chords: Bb7, Eb, C#dim., Bb7, G7, Cm, G, Gm, Bbm, F, Fm

true.
 gree.

What would you say if I said I liked you well?
 Of course I will try, for we're do-ing ver-y well?

won't care a pin for your sis-ters if you love me.
 don't want to know them if you will do the flirt-ing.

I'd
 I'll

On bend-ed knee!
 On bend-ed knee!

If
 If

vow to you
 vow to you

On bend-ed knee!
 On bend-ed knee!

I loved you,
 I loved you,

would you tell me what I ought to do To keep you
 would you tell me what I ought to do To keep you







all mine a-lone, to al-ways be true to me? If
 all mine a-lone, to al-ways be true to me? If






I loved you, would it be a sil-ly thing to do? For I
 I loved you, would it be a sil-ly thing to do? For I









must love some one, Yes, I
 must love some one, Yes, I

Then why not me?
 Then why not me?

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composer
and
performer

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must love some one, real - ly And it might as well be you!
must love some one, real - ly And it might as well be you!

The musical score is written for voice and piano. The voice part is in the upper staff, with lyrics underneath. The piano accompaniment is in the lower staves. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes guitar chords: Eb, C7, Fm, Bb7, and Eb. The piano part features arpeggiated chords and flowing lines. The score is divided into two systems, each with two staves for piano. The first system includes the vocal melody and piano accompaniment. The second system continues the piano accompaniment. The score ends with a double bar line.

Into
Bumper
a Daisy
1-Cho

WARNING: Any person who shall willfully and for profit copy the words or music of this song, or any portion thereof, shall be liable to criminal prosecution under the United States Copyright Law.

SELECTED VOCAL DUETS

SUITABLE FOR VARIOUS VOICE COMBINATIONS

ABSENCE MAKES THE HEART GROW FONDER (W) Dillea
Alto and Baritone (or Bass)

AH! SWEET MYSTERY OF LIFE (W) Herbert
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

ALL FOR YOU (W) Herbert
Soprano and Tenor

ANY OLD PORT IN A STORM (W) Mills
Soprano or Tenor (Melody) and Alto or Baritone
Tenor or Soprano and Alto or Bass (Melody Alternates)

ASLEEP IN THE DEEP (W) Petrie
Soprano or Tenor and Contralto or Bass (Melody Alternates)
Soprano or Tenor and Alto or Bass (Bb) (Melody Alternates)

BECAUSE YOU'RE YOU (W) Herbert
From "The Red Mill"
Contralto and Baritone

CAN'T YOU HEAR ME CALLIN'
CAROLINE (W) Roma
Baritone or Contralto (Lead) Soprano or Tenor
Soprano or Tenor (Lead) Contralto or Baritone

CARISSIMA (W) Penn
Mezzo Soprano and Tenor (Melody Alternates)
Soprano and Mezzo Soprano (Melody Alternates)

CHALITA (H) Schertzing
Soprano and Tenor
Soprano or Tenor and Alto or Baritone

DAWN BROUGHT ME LOVE AND YOU, THE (W) Kountz
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) Alto or Baritone

DEAR LITTLE BOY OF MINE (W) Ball
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) Alto or Baritone

DOWN THE TRAIL TO HOME SWEET HOME (W) Ball
Soprano or Tenor and Alto or Baritone (Melody Alternates)

GOD MADE YOU MINE (W) Trinkaus
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

GYPSY LOVE SONG (W) Herbert
From "The Fortune Teller"
Soprano or Tenor and Alto or Baritone (Melody Alternates)
Soprano or Tenor and Contralto or Bass (Melody Alternates)
Soprano and Alto
Soprano and Baritone
Soprano and Tenor

HEART TO HEART I HOLD YOU DEAR (W) Vanderpool
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

HOME TO MY JOY AND THEE (W) Vanderpool
Soprano or Tenor and Alto or Baritone (Melody Alternates)

I'D LIVE OR I WOULD DIE FOR YOU (W) Ball
Mezzo-Soprano and Tenor

I KNOW THE PLACE WHERE WE WILL REST (W) Vannah
(Ich Weiss Wohl, Wo Wir Ruhen Zur Nacht)
Mezzo and Low Voice

I'LL FORGET YOU (W) Ball
Soprano or Tenor and Mezzo-Soprano or Baritone (Lead)
Soprano or Tenor and Alto or Baritone (Melody Alternates)

IN A LITTLE TOWN NEAR BY (W) Turner-Maley
Soprano or Tenor and Contralto or Baritone (Lead)
Soprano or Tenor (Lead) and Contralto or Baritone

I'LL SEE YOU AGAIN (H) Coward
From "Bitter Sweet"

INDIAN LOVE CALL (H) Friml
From "Rose-Marie"
Soprano and Alto
Soprano and Tenor
Soprano and Baritone
Mezzo-Soprano and Alto or Baritone
Soprano and Tenor or Alto

IN THE GARDEN OF MY HEART (W) Ball
Soprano or Tenor and Alto or Baritone (Melody Alternates)
Soprano or Tenor and Contralto or Baritone (Melody Alternates)

I PROMISE YOU (W) Ball
Soprano or Tenor (Lead) and Alto or Baritone

ITALIAN STREET SONG (W) Herbert
Soprano or Tenor and Mezzo Soprano or Baritone

JUST A COTTAGE SMALL BY A WATERFALL (H) Hanley
High and Medium Voices
Medium and Low Voices

JUST AN IVY COVERED SHACK (W) Rupp
Soprano or Tenor and Alto or Baritone (Melody Alternates)
Soprano or Tenor (Lead) and Alto or Baritone

JUST BEEN WONDERING ALL DAY LONG (W) Canning
Alto or Baritone (Lead) Soprano or Tenor
Soprano or Tenor (Lead) Contralto or Bass

KISS IN THE DARK, A (W) Herbert
Alto or Baritone (Lead) and Contralto or Bass
Soprano or Tenor (Lead) and Alto or Baritone

KISS ME AGAIN (W) Herbert
From "Mlle. Modiste"
Soprano or Tenor (Lead) and Contralto or Baritone

LAMPLIT HOUR, THE (W) Penn
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

LET THE REST OF THE WORLD GO BY (W) Ball
Soprano or Tenor (Lead) and Alto or Baritone
Soprano or Tenor and Mezzo-Soprano or Baritone (Lead)

LITTLE BIT OF HEAVEN SHURE THEY CALL IT IRELAND, A (W) Ball
Contralto or Baritone (Lead) Soprano or Tenor
Soprano or Tenor (Lead) Contralto or Baritone

LOVE SENDS A LITTLE GIFT OF ROSES (H) Openshaw
High and Low Voices
Mezzo and Low Voices

MA' LITTLE SUNFLOWER GOOD NIGHT (W) Vanderpool
Alto or Baritone (Lead) and Soprano or Tenor
Soprano or Tenor (Lead) and Alto or Baritone

MAMMY'S LITTLE KINKY HEADED BOY (W) Trinkaus
Soprano or Tenor (Lead) and Alto or Baritone

MEMORY LANE (H) Speir-Conrad
High and Low Voices
Mezzo and Low Voices

MEM'RIES (Golden Memory Days) (W) Sanford
Soprano or Tenor and Alto or Baritone (Melody Alternates)

MOONBEAMS (W) Herbert
From "The Red Mill"
Soprano or Tenor and Alto or Baritone (Melody Alternates)

MOTHER MACHREE (W) Olcott-Ball
Contralto or Baritone (Lead) and Soprano or Tenor
Soprano or Tenor (Lead) Contralto or Baritone

MY DEAR (W) Ball
Alto (Lead) and Baritone

MY HOUR (W) Ball
Soprano or Tenor (Lead) and Alto or Baritone

MY OWN UNITED STATES (W) Edwards
Alto or Baritone (Lead) Contralto or Bass

MY ROSARY FOR YOU (W) Ball
Soprano or Tenor and Contralto or Baritone (Lead)
Soprano or Tenor (Lead) Contralto or Baritone

MY WILD IRISH ROSE (W) Olcott
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

SMILIN' THROUGH (W) Penn
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

SOMEWHERE A VOICE IS CALLING (H) Tate
Medium and Low Voices
High and Low Voices
Two High Voices

SORTER MISS YOU (W) Smith
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) Alto or Baritone

SUNRISE AND YOU (W) Penn
Tenor or Soprano and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

SUNSHINE OF YOUR SMILE, THE (H) Ray
High and Low Voices
Mezzo and Low Voices

SWEET ADELIN (W) Armstrong
Alto and Tenor

THAT OLD IRISH MOTHER OF MINE (W) Von Tilzer
Soprano or Tenor (Lead) and Alto or Baritone (Melody Alternates)
Soprano or Tenor (Lead) and Alto or Baritone

THAT WONDERFUL MOTHER OF MINE (W) Goodwin
Baritone or Alto (Lead) and Soprano or Tenor
Soprano or Tenor (Lead) and Alto or Baritone

THERE'S A LONG, LONG TRAIL (W) Elliott
Contralto or Baritone (Lead) Soprano or Tenor
Soprano or Tenor (Lead) Contralto or Baritone

THINE ALONE (W) Herbert
From "Eileen"
Mezzo-Soprano and Baritone (Melody Alternates)
Soprano or Tenor and Alto or Baritone (Melody Alternates)

TILL THE SANDS OF THE DESERT GROW COLD (W) Ball
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

WEST OF THE GREAT DIVIDE (W) Ball
Soprano or Tenor and Alto or Baritone (Melody Alternates)
Soprano or Tenor (Lead) and Alto or Baritone

WHEN IRISH EYES ARE SMILING (W) Ball
Soprano or Tenor and Alto or Baritone (Lead)
Soprano or Tenor (Lead) and Alto or Baritone

WHEN YOU'RE AWAY (W) Herbert
From "The Only Girl"
Soprano or Tenor and Alto or Baritone (Melody Alternates)

WHERE THE RIVER SHANNON FLOWS (W) Russell
Soprano or Tenor (Melody) and Alto or Baritone

WHO KNOWS? (W) Ball
Contralto or Baritone (Lead) and Soprano or Tenor
Soprano (Lead) and Tenor

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