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1915

## My Trilby Maid: Song

Harold Attridge  
*Composer*

Bobby Jones  
*Composer*

Morrissey  
*Composer*

Starmer  
*Illustrator*

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<OPERATIC EDITION>

# MY TRILBY MAID

SONG



BY  
HAROLD ATTRIDGE BOBBY JONES  
AND  
BILLIE J. MORRISSEY



AS SUNG BY  
**HOWARD** AND **HOWARD**  
IN  
**PASSING SHOW** of 1915

as Produced at the Winter Garden

6



Vp. 011697  
1915  
My Tri

JEROME H. REMICK & CO.

NEW YORK DETROIT



# MY TRILBY MAID

Song

HAROLD ATTRIDGE  
BOBBY JONES and  
BILLIE J. MORRISSEY

*Andante*

PIANO *f*

The piano introduction is in 2/4 time, marked 'Andante'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (f) dynamic.

VOICE *Slowly*

When I heard you

*Vamp*

*mf* *p*

The vocal line begins with the words 'When I heard you'. The piano accompaniment features a 'Vamp' section with a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (mf) and piano (p).

sing, my Tril - by maid, In my heart you stray'd And with love you sway'd;

*fz*

The vocal line continues with 'sing, my Tril - by maid, In my heart you stray'd And with love you sway'd;'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic is marked 'fz' (forzando).

I was quite sur - prised, Ev - en tan - tal - ized,

The vocal line concludes with 'I was quite sur - prised, Ev - en tan - tal - ized,'. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

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When I found that I was hyp - no - tized, For the mel - o - dy

that you sang to me Seem'd to cast me in a spell And

then my love I tried to tell, — But this one thought came to

me, Your Sven-ga-li I must be!



## CHORUS Moderato

Tril by mine, Just say you

*P-f a tempo*

will be mine. You fill my

heart with long - ing and you thrill me, You in -

still a love di - vine.

Watch \_\_\_\_\_ my eyes, \_\_\_\_\_ You'll see me

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note rest, followed by a half note, and then a quarter note. The lyrics "Watch \_\_\_\_\_ my eyes, \_\_\_\_\_ You'll see me" are written below the staff. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a steady bass line of eighth notes.

mes \_\_\_\_\_ mer - ize, \_\_\_\_\_ And tho' you're

The second system of the musical score. The vocal line continues with a whole note, a half note, and a quarter note. The lyrics "mes \_\_\_\_\_ mer - ize, \_\_\_\_\_ And tho' you're" are written below the staff. The piano accompaniment continues with a similar pattern of eighth notes in both hands.

not a - fraid \_\_\_\_\_ Still I will be o - bey'd, \_\_\_\_\_ You'll be my

The third system of the musical score. The vocal line features a half note, a quarter note, and a half note. The lyrics "not a - fraid \_\_\_\_\_ Still I will be o - bey'd, \_\_\_\_\_ You'll be my" are written below the staff. The piano accompaniment continues with a steady bass line of eighth notes.

Tril by maid! \_\_\_\_\_

The fourth system of the musical score. The vocal line begins with a whole note, followed by a half note, and then a quarter note. The lyrics "Tril by maid! \_\_\_\_\_" are written below the staff. The piano accompaniment continues with a steady bass line of eighth notes. The system ends with a double bar line and a repeat sign, with first and second endings indicated by numbers 1 and 2.

# OPERATIC NUMBERS

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