

THE GIRL FROM PARIS



WRITTEN BY
EDGAR SMITH
MUSIC BY
MAY D. MANN

NOTE - THIS SONG HAS ALSO BEEN
ASKED FOR UNDER THE FOLLOWING TITLES
YOU WOULD LIKE TO HUG & KISS
MEX PAS - HES TEZ LA

INTRODUCED
BY
MISS
CLARA
LIPMAN
IN
RICE'S
NEWEST
SUCCESS
THE
GIRL
FROM
PARIS

GRAND
COMITE

Published by
M. WITMARK & SONS

1914

FRONT

REAR

102



THE GIRL FROM PARIS.

(RES - TE - LA.)

Words by EDGAR SMITH.

Music by NAT. MANN.

All^o Mod^o.

The musical score consists of four systems. The first two systems are piano accompaniment. The third system includes a vocal line with lyrics in English and French. The fourth system continues the vocal line and piano accompaniment.

mf

A shy mam'zelle you see, Nest pas? Nest
When I go prom - e - nade, Je - suis, au

p

pas? I come from gay Par - ee, Comme ca, comme
fait! I own ze bou - le - varde Les doux co -

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ca, A mod - est in - gen - ue, Je -
tes, But when I cross ze street, Comme

suis, Je suis, I think I have ze
ca, Comme ca, Ze men all fol - low

chic, don't you? Oui, oui, oui, oui.
at my feet, Pour quoi? pour quoi?

CHORUS.

You would like to hug and kiss, This dain-ty lit-tle miss, Just

p *colla voce.*

so! ————— Just so! ————— But you hor-rid men, I fear, So

do not come so near, Non! Non! Non! Non! res - te - la! —————

D.C.

Allegro.

f *ff*

Try These Over On Your Piano.

ISABELLE!

(A GIRL WHO IS ONE OF THE BOYS.)

Words by WALTER H. FORD.

Music by JOHN W. BRATTON.

Allegro moderato.

Musical notation for the first system of 'ISABELLE!'. It consists of a grand staff with treble and bass clefs. The tempo is 'Allegro moderato'. The first measure is marked 'mf' and the second measure is marked 'f'. There is a repeat sign at the end of the first system.

Musical notation for the second system of 'ISABELLE!'. It consists of a grand staff with treble and bass clefs. The tempo is 'Allegro moderato'.

1. Songs are sung in ev'ry tongue, All about clever girls old and young,
2. At the shore oft by the score, Lovers would stand around and adore,

Musical notation for the third system of 'ISABELLE!'. It consists of a grand staff with treble and bass clefs. The tempo is 'Allegro moderato'. The first measure is marked 'p'.

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ONLY ME.

Words by WALTER H. FORD.

Music by JOHN W. BRATTON.

Moderato.

Musical notation for the first system of 'ONLY ME.'. It consists of a grand staff with treble and bass clefs. The tempo is 'Moderato'. The first measure is marked 'mf'. The second measure is marked 'f' and the third measure is marked 'dim.'.

1. A moth-er of fash-ion, was be - ing ar-rayed, By
2. Close to a whitecot on a bright summer day, The

Musical notation for the second system of 'ONLY ME.'. It consists of a grand staff with treble and bass clefs. The tempo is 'Moderato'. The first measure is marked 'p'.

her dain-ty Frenchmaid Ba-bette; — Her two lit-tle girls in the
moth-er's heart wakened at last; — The life of her ba-by was

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SUNDAY NIGHT IN LOVER'S LANE.

Companion Song to their famous "Sunshine of Paradise Alley."

Words by WALTER H. FORD.

Music by JOHN W. BRATTON.

Moderato.

Musical notation for the first system of 'SUNDAY NIGHT IN LOVER'S LANE.'. It consists of a grand staff with treble and bass clefs. The tempo is 'Moderato'. The first measure is marked 'p'.

1. There's a place near the top of the city, Where the boys and their sweethearts all
2. There's a tree and a bench right beside it, That will only ac-com-mo-date

Musical notation for the second system of 'SUNDAY NIGHT IN LOVER'S LANE.'. It consists of a grand staff with treble and bass clefs. The tempo is 'Moderato'.

go, — All you do is to cross on the fer-ry, — Then
two, — I am sure I should know, for I've tried it, — And

Musical notation for the third system of 'SUNDAY NIGHT IN LOVER'S LANE.'. It consists of a grand staff with treble and bass clefs. The tempo is 'Moderato'.

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HONEY DOES YOU LOVE YER MAN? A COON LOVE SONG.

Words by WALTER H. FORD.

Music by JOHN W. BRATTON.

Allegro moderato.

Musical notation for the first system of 'HONEY DOES YOU LOVE YER MAN?'. It consists of a grand staff with treble and bass clefs. The tempo is 'Allegro moderato'. The first measure is marked 'f'. The second measure is marked 'ff'.

1. Dar's a lit-tle old mud cab-in down in Ten-es-see Wid a
2. She's de fin-est lit-tle coon gal, dat you'd run a-cross, And I

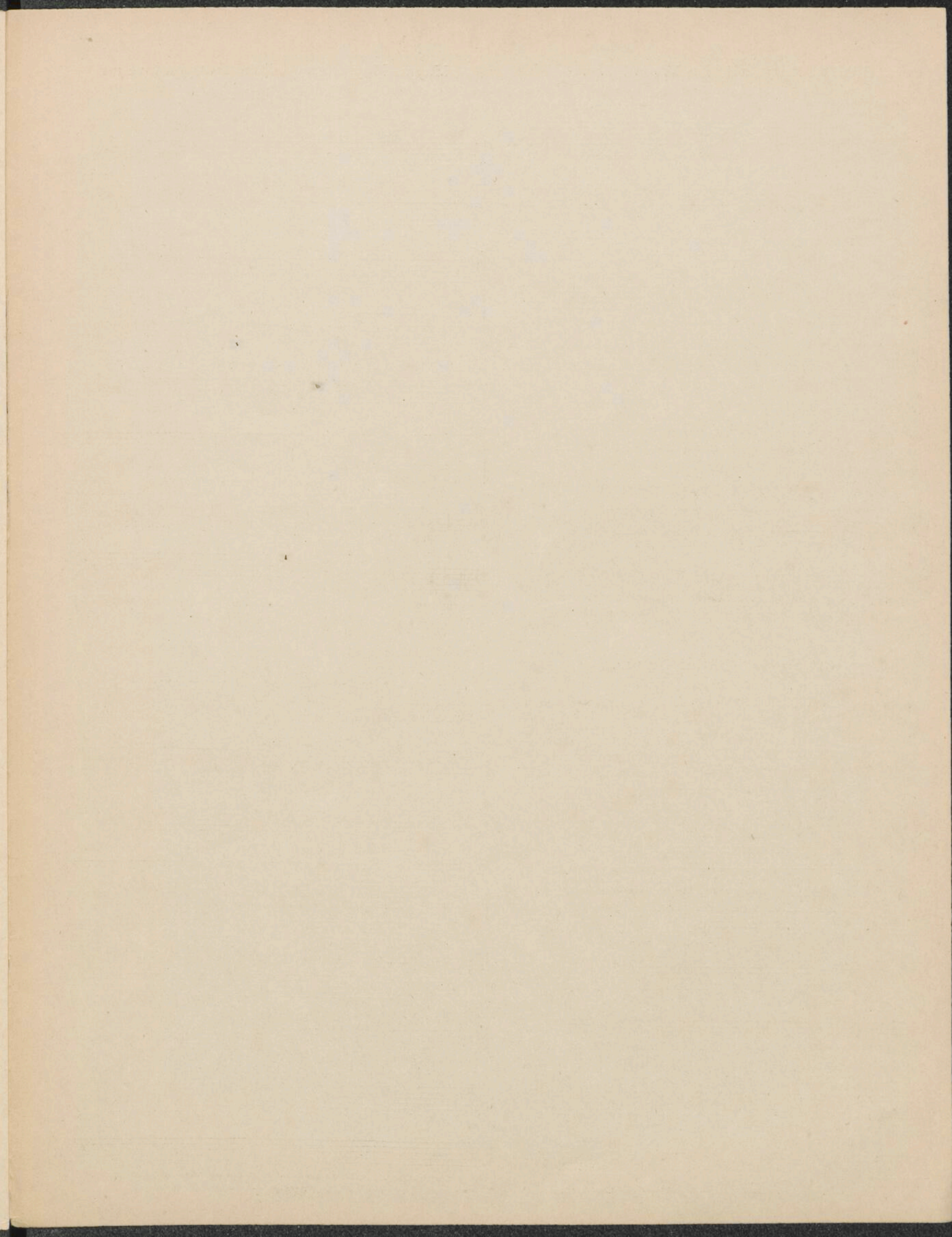
Musical notation for the second system of 'HONEY DOES YOU LOVE YER MAN?'. It consists of a grand staff with treble and bass clefs. The tempo is 'Allegro moderato'. The first measure is marked 'p'.

maw-nin' glo-ry creep-in' round de do', — And a
dreams-a-bout her most ly ev-'ry night — She's de

Musical notation for the third system of 'HONEY DOES YOU LOVE YER MAN?'. It consists of a grand staff with treble and bass clefs. The tempo is 'Allegro moderato'.

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Poll, Pretty Polly, all the World Loves You.

SONG AND CHORUS.

Written by B. ADAMS.
p Moderato.

Composed by WILLIAM LORAINÉ.

1. In a qui-et coun-try mead-ow where I chanced one day, There I
2. In a pret-ty cot-tage, from the bu-sy world a-way, Where the

saw a maid-en rid-ing on a load of hay, And she
birds are sing-ing sweet-est mu-sic all the day, There a

smiled on me so sweet-ly from be-neath her sum-mer hat, That my
dar-ling wife and ba-by ev-'ry ev'-ning love to wait, 'Till they

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Maym, Maym come tell me that you love me.

SONG AND CHORUS.

Words and Music by NAT MANN.

1. The day-light had van-ished and
2. A smile on your pret-ty face once

stars were a-glow, The moon casts its rays o'er the
more I would see, With spir-its so bright then you'd

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Climb de Golden Fence.

OH MY! WICKED PICCANINNY.

Words by HATTIE STARR.
Moderato.

Music by NAT MANN.

1. I wish I was a lit-tle black
2. I like to wan-der back to my

coon once mo' Yes I does, 'deed I does, A
su-gar co'n days, Yes I does, 'deed I does, A

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The Cross-Roads Of Life.

SONG AND REFRAIN.

Words by MONTGOMERY IRVING.

Music by NAT. D. MANN.

1. Two broth-ers quarrelled years a-go, Where love had once been sown, But
2. The cot-tage now stands emp-ty and the mother laid at rest, The

ev-er aft-er sealed their lips, tho' in-to manhood grown. Their
broth-ers hearts are brok-en for the one they love the best. They

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