

ELIZABETH MURRAY'S NOVELTY SONG HIT!

FATIMA BROWN



MAY 1915

WORDS BY
JOE M'CARTHY

MUSIC BY
JIMMIE V. MONACO

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Allegro Moderato

The piano introduction consists of two systems of music. The first system is marked with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth notes in the right hand and a steady bass line in the left hand. The second system continues this accompaniment, ending with a final chord marked with a *V* (crescendo) hairpin.

The vocal entry begins with the lyrics: "In our town — lived a gir-lie named Fa - Years a - go, — when Fa-ti-ma start - ed". The piano accompaniment is marked *p* (piano) and includes a section marked *Till Ready* with a repeat sign. The dynamics shift to *mf* (mezzo-forte) for the second part of the accompaniment.

The vocal entry continues with the lyrics: "ti - ma Brown, — She used to dance night and day, light and with her show, — She used to dance ver - y mild, she was". The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord marked with a *V* (crescendo) hairpin.

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gay, Oh, she cer-tain-ly was slick, — she had the kick. — But one day
wild, When she found she did-n't go, — she was a crow. Bye and bye —

— came a spor - ty ac - tor 'round our way, — He pro - mised
— fun - ny lit - tle move - ments she would try, — She found the

he would mar - ry her, then he car - ried her off, — The hor - rid thing, —
men ad - mir - ed her and in - spir - ed her so, — The rest you know. —

Now this same Fa - ti - ma Brown is the rage of New York town. But,
Now she al - most shakes the earth, and you get your mon - ey's worth. But,

CHORUS

Oh, _____ how she has changed, _____ She

The first system of the chorus features a vocal line starting with a whole note 'Oh,' followed by a half note 'how she has changed,' and a half note 'She'. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line. A dynamic marking of *p-f* is present at the beginning.

used to dance — the but - ter - fly, — Grace - ful - ly — she'd

The second system continues the vocal line with 'used to dance — the but - ter - fly, — Grace - ful - ly — she'd'. The piano accompaniment continues with similar chordal textures.

kick so high; Now she danc - es the sev - en veils, But

The third system continues the vocal line with 'kick so high; Now she danc - es the sev - en veils, But'. The piano accompaniment features a more active bass line with eighth notes.

six veils must be shy, Oo.o! _____ If the home folks

The fourth system concludes the chorus with the vocal line 'six veils must be shy, Oo.o! _____ If the home folks'. The piano accompaniment features a prominent melodic line in the right hand.

knew, ————— Why they'll all come sneak-in', ev-en bring the dea-con

down — to town, — She flit-ters here, she flit-ters there,

Flit-ters al-most ev-ery-where, And you have to hold tight

to your chair, when you see Fa-ti-ma Brown. Brown.