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1914

Love's Hesitation

Charles J. Gebest
Composer

Maurice E. Marks
Lyricist

Starmer
Illustrator

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OPERATIC EDITION

LOVE'S HESITATION

Words by MAURICE E. MARKS

Music by CHAS. J. GEBEST

COHAN and HARRIS Present

RAYMOND HITCHCOCK

in the New Musical Comedy

"THE BEAUTY SHOP"

Book and
Lyrics by

CHANNING POLLOCK
and
RENNOLD WOLF

Music by

CHARLES J. GEBEST



Longing My Dearie for You ..	60
When You Hear That Umpah Umpah in the Band	60
My Tango Queen	60
The Way a Woman wants to Love a Man	60
American Tourists—We'll Go to the Cabaret	60
Fishing Yarns	60
Old Doctor Budd	60
I Want to Look Like Lillian Russell	60
Come Along	60

JEROME H. REMICK & CO.
NEW YORK DETROIT

Vp. 009090
1914
Love's

Stamps

LOVE'S HESITATION

Words by
MAURICE E. MARKS

Music by
CHAS. J. GEBEST

Moderato

VOICE

SHE

If I should mar-ry you, as you
If I'm to learn my part don't you

PIANO

mf *p*

want me to do, Would you teach me to glide in the Po-ny Prance? Would you
think we should start For I do want to learn how to Hes-i-tate! How to

HE

take a chance at a Waltz Ro-mance? I'll do an-y-thing that you
scin-ti-late till I fas-ci-nate! Yes! I un-der-stand, and I'll

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SHE

want me to if you'll on - ly be my wife. That's sim - ply great we will
do my best to in - struct you in each turn. I want to thrill but you

HE

be up to date by lead - ing a danc - ing life. I'm with you there for I
see there are still some points that I've yet to learn. Just point your toe and a -

SHE

do de - clare That I on - ly care for a dream - y air. Yes! I
way you go, To a meas - ure slow let your best points show. If I

know the kind that you have in mind, it's the sweet Hes - i - ta - tion
may sug - gest, it is al - ways best to de - pend on a pause as

rit. Tempo di Valse

waltz. — Hes - i - tate, Hes - i - tate, It's a trick that's as old as can be;
well. —

Just a touch, not too much, Sug-gest-ion but still sim-plic-i-ty. Hes-i-

tate, Hes-i-tate, Use dis-cre-tion and you can't go wrong. Be it love, wealth or

fame it's all just the same, Re-mem-ber don't Hes-i-tate too long. *D.C.* long.

ritard. *D.C.*

WALTZ DANCE

The first system of musical notation for 'WALTZ DANCE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a dynamic marking of *mf*. The melody in the upper staff features a series of chords and eighth-note patterns, while the bass line provides a steady accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The upper staff continues with complex chordal textures and melodic lines, while the bass line remains supportive with rhythmic patterns. The dynamics are consistent with the first system.

The third system of musical notation shows a progression in the music. The upper staff features more intricate chordal structures and melodic flourishes. The bass line continues its accompaniment. A dynamic marking of *ff* appears towards the end of the system, indicating a fortissimo section.

The fourth system of musical notation continues the development of the waltz. The upper staff has a more active melodic line with frequent chord changes. The bass line provides a consistent rhythmic foundation. The overall texture is rich and characteristic of a 19th-century waltz.

The fifth system of musical notation shows the music reaching a more intense section. The upper staff features a complex, almost virtuosic melodic line with many grace notes and slurs. The bass line continues to support the melody with rhythmic patterns. The dynamics are strong, consistent with the *ff* marking.

The sixth system of musical notation concludes the piece. The upper staff features a final, energetic melodic phrase. The bass line provides a strong rhythmic accompaniment. The piece ends with a final chord in the upper staff and a concluding bass line.

OPERATIC NUMBERS

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Work, Lads, Work	.60
The Army of Oogaboo	.60

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