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A Night At The Play

Fred J Hamill
Composer

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INTRODUCED & SUNG WITH GREAT SUCCESS
BY
THE POPULAR BARITONE
BERNARD - DYLLYN.

A NIGHT AT THE PLAY



SCRIPTIVE
ONG
D
IORUS.

MUSIC BY

4 FREDK. J. HAMILL
COMPOSER OF
"HEARTS WERE MADE TO BREAK."
"SISTER NELL" ETC.

NEW YORK:
49-51 WEST 28TH STREET.

Published by
M. WITMARK & SONS.

CHICAGO:
SCHILLER THEATRE B'LD'G.

LONDON, ENG.:
CHAS. SHEARD & CO.

TORONTO, CAN.:
WHALEY, ROYCE & CO.

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Entered at Stationers' Hall, London, Eng.

Vp. 612453 /
1895
NIGHT

CONDENSED VERSION OF
"A NIGHT AT THE PLAY"



A NIGHT AT THE PLAY.

DESCRIPTIVE SONG AND CHORUS.

Words and Music by FRED J. HAMILL.

Introduction.
Moderato.

mf *rall.*

The introduction consists of two staves of piano music in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (mf) to a slight rallentando (rall.) at the end.

1. The play - house was crowd - ed the scene one of splen - dor, The
2. The first act was o - ver, the house all in bright-ness, He
3. A - gain is the or - ches - tra play - ing soft mu - sic, But

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes a dynamic marking of *p* (piano). The lyrics are: "1. The play - house was crowd - ed the scene one of splen - dor, The / 2. The first act was o - ver, the house all in bright-ness, He / 3. A - gain is the or - ches - tra play - ing soft mu - sic, But".

dra - ma was hav - ing a pros - per - ous run, The box - es were filled with the
looked towards a box and it caused him to start, For there sat his wife, with the
through its sweet strains he can hear her loved voice, He hears his name spo - ken he

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "dra - ma was hav - ing a pros - per - ous run, The box - es were filled with the / looked towards a box and it caused him to start, For there sat his wife, with the / through its sweet strains he can hear her loved voice, He hears his name spo - ken he".

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lead - ers of fash - ion, Bright jew - els were flash - ing, the
 one who'd mis - led her, Her gai - e - ty gone, she was
 turns and con - fronts her, She's a - lone and his sad heart is

play had be - gun, In an or - ches - tra chair sat a man gray with sor - row, He
 touched to the heart, The next act was on, showed the hus - band de - sert - ed, A -
 made to re - joice, In her tear-dimmed eyes he can see she's re - pent - ed, She

seemed out of place 'mid sur - round - ings so gay, He fol - lowed each word of the
 lone, in the house she had al - ways made gay, On the stage they were tell - ing a
 asks his for - give - ness and what can he say, She's clasped in his arms and the

ac - tors be - fore him, He was liv - ing life o - ver that night at the play.
 well writ - ten sto - ry, In front, 'twas the sad truth that night at the play.
 past all for - got - ten, Two lives are made hap - py that night at the play.

rall.

CHORUS.

A night at the play, and the dra - - ma be - fore him, Re -



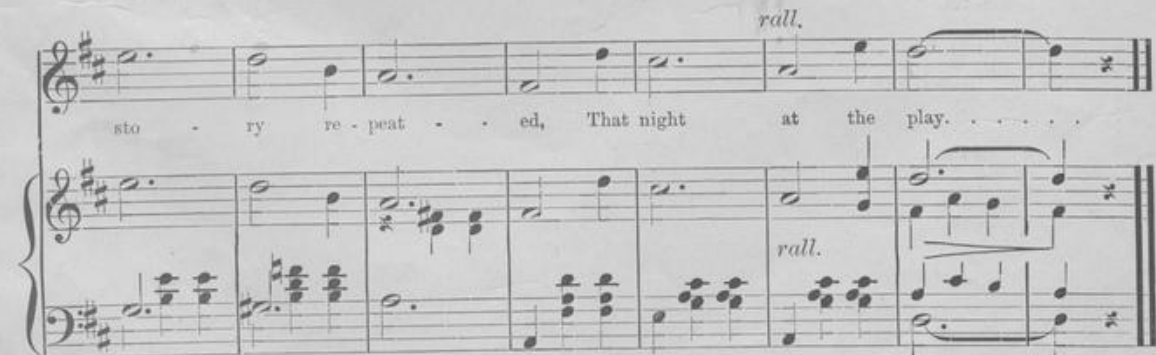
called all the pain, he had borne day by day, The



hus - - band, the home, the wife, and the lov - er, . . . 'Twas his



sto - ry re - peat - - ed, That night at the play.



"Others may make the history of a nation; let us make its songs."

MARVELOUS SUCCESSES

IN LYRICS AND MELODIES BY THE YOUNG
AMERICAN SONG WRITERS

WALTER H. FORD (AUTHOR) AND JOHN W. BRATTON (COMPOSER)

STORY BALLADS AND DESCRIPTIVE SONGS.

- THE SUNSHINE OF PARADISE ALLEY.**—When this song was first sung in public, the New York dailies were a unit in voicing its praises. It possesses that undefinable "something" which makes success. The story is new, the melody is swinging and easily retained, and the success which attended its first production, while gratifying, only partly foretold the numerous editions that must follow to meet the demand. It is a pleasure to the publishers to recommend a song, that not only sells, but pleases..... 40
- THE OLD STAGE DOOR.**—An instantaneous success, from the time the first sheet left the press. A truthful and vivid portrayal of a portion of stageland, of which the pleasure-seeking public seldom hears. A beautiful idea, gracefully carried out..... 50
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- MY DEAR OLD CHUM (Dick and I).**—This song is an absolute novelty. A quaint little poem, set to a beautiful waltz melody. A little surprise occurs at the end of the second verse..... 40
- ONLY ME.**—The story told in this little song, is an actual (though sad) fact. The author was intimately acquainted with a lady of social importance, who lavished all her natural caresses upon one favorite child, while the other she treated with indifference, not to say neglect. The childish expression "It's only me," made a deeper impression on the hearer, than a masterpiece of grammatical construction could possibly have done..... 40
- THE MELODY HE USED TO SING.**—The story of a wayward son and loving parents, told in a graphic manner, and wedded to one of the prettiest melodies ever penned. 40
- UNDER THE CITY LIGHTS.**—A descriptive song of unusual merit. A swinging waltz chorus that impresses the hearer at once..... 40
- HIS LITTLE SWEETHEART NELL.**—A plaintive story of two little urchins. A melody that lingers..... 40
- WAITING FOR NORA'S RETURN.**—A pathetic ballad, telling of a loving father awaiting his erring daughter's return..... 40
- JUST A WORD FOR FATHER.**—As the title implies, this song is a plea to bestow a little of our affections upon one who appreciates it just as much as mother..... 40
- TARRY CARRIE, TILL WE MARRY.**—A daintily little semi-humorous ballad suitable for any voice, with an extremely catchy ad-libitum dance..... 40
- TELL ME, RUBY, WILL YOU TRUE BE.**—A most unique blending of jingling rhyme and dance-inspiring melody..... 40
- MY DAINTY CIGARETTE.**—This is, unquestionably, one of the "catchiest swell songs" that has been written in years. It is equally adapted to male or female voice, parlor or stage. It has a beautiful gavotte chorus that cannot fail to linger with an audience..... 40
- THE BELLS OF FATE.**—Among all of the descriptive songs that have been written in recent years, this one stands pre-eminent. It has the ring of genuine merit, and never fails to produce that indescribable effect, which can be best summed up, by saying, "Let us hear it again."..... 40

COMIC AND SERIO-COMIC NOVELTIES.

- HENRIETTA! HAVE YOU MET HER?**—Who hasn't sung or heard this clever song? The only one of its kind that has been a financial as well as a stage success; thereby proving it to be a song for and wanted by the people. The best comedienues have added laurels to those already gained by placing "Henrietta" in their repertoire..... 50
- SHE ALWAYS DRESSED IN BLACK.**—Very new, winning popularity everywhere. A worthy companion to the successful "Henrietta." Handsomely colored title page..... 40
- SINCE MAGGIE BOUGHT THE PARROT.**—The many experiences with "Pretty Polly" are humorously expounded in this clever song..... 40
- O'DWYER CAUGHT A COLD.**—A positively original comic theme, true to everyday life..... 40
- HE THOUGHT HE WAS IN HEAVEN.**—An intensely comic song..... 40
- I DIDN'T THINK HE'D DO IT, (But He Did).**—A very popular topical ditty. Title has become a by-word with many..... 40
- SHE DIDN'T DO A THING TO HIM.**—Written on a well-known phrase. Very amusing... 40
- IT'S ALL RIGHT, BUT ITS AWKWARD.**—Paradoxically it is far from being awkward. No catchier music was ever set to a comic song—and the words..... 40
- WHAT D'YE THINK OF HOOLIHAN?**—We will let you express your opinion when you hear the song. We are satisfied. He's all right..... 40
- SONGS WE HEAR ON THE STAGE.**—A positive novelty in a descriptive satire. Thoroughly pathetic except the very last line, which is so absurd and foreign to the theme, that roars of laughter are created when rendered..... 50
- JUST AS IF SHE DIDN'T KNOW.**—A fine little serio-comic number. Words up to date, music out of the ordinary..... 40
- HONEY, DOES YER LOVE YO' MAN?**—Coon! Every verse of it. Coon!! Every line of it. Coon!!! Every word of it. Character even to the music. It cannot help but gain the favor it does with those who like this kind of song. Keeps the feet agoing..... 40

M. WITMARK & SONS,
PUBLISHERS. NEW YORK & CHICAGO.