

1900

The Fellow Who Might : Angela and Chorus

Leslie Stuart
Composer

J. Hickory Wood
Lyricist

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SONGS FROM
Florodora

BOOK BY
OWEN HALL

MUSIC BY
LESLIE STUART


AS PRODUCED AT THE
NEW YORK CASINO

	(High)	(Low)	
The Shade of the Palm	-	-	60
The Queen of the Philippine Islands (His Only Love)	-	-	60
<u>The Fellow Who Might</u>	-	-	60
Tact	-	-	60
Phrenology	-	-	60
I Want to be a Military Man	-	-	60
The Silver Star of Love	-	-	60
I've an Inkling	-	-	60
Tell Me Pretty Maiden	-	-	60

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BE SURE AND TRY THIS ON YOUR PIANO

MY OWN WILD WESTERN ROSE.

By COSTEN & STERLING.

Now the birds are sing - ing sweet - ly in the tree - tops, While the

Li - ly bows its head in sweet re - pose; And I'm dream - ing of Bo - ni - ta in the

gloom - ing, She's my Prai - rie Flow'r, my own wild West - ern Rose!

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The Fellow Who Might.

Angela and Chorus.

Words by
J. HICKORY WOOD.

Music by
LESLIE STUART.

Allegretto.

Piano.

The piano introduction is in 6/8 time, marked 'Allegretto' and 'Piano'. It consists of four measures. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with eighth notes. The key signature has one sharp (F#).

There was a maid - en de - cid - ed - ly fair; And fair - ly de - cid - ed in
She spoke of the joys of a batch - e - lor's life, So hap - py so care - less and
When cou - ples are mar - ried of course we're a - ware That one of them ought to o -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "There was a maid - en de - cid - ed - ly fair; And fair - ly de - cid - ed in She spoke of the joys of a batch - e - lor's life, So hap - py so care - less and When cou - ples are mar - ried of course we're a - ware That one of them ought to o -". The piano accompaniment continues with the same rhythmic pattern as the introduction.

mind, Who sought her af - fin - i - ty ev - e - ry - where, But
free, She'd not be a man who was tied to a wife, She'd
- bey; Which seems an ar - range - ment a tri - fle un - fair To

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "mind, Who sought her af - fin - i - ty ev - e - ry - where, But free, She'd not be a man who was tied to a wife, She'd - bey; Which seems an ar - range - ment a tri - fle un - fair To". The piano accompaniment remains consistent with the previous sections.

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CHORUS.

found him not ea - sy to find. She found him not ea - sy, not
 nev - er get mar - ried, not she She'd nev - er get mar - ried, get
 such as pre - fer their own way To such as pre - fer, as pre -

SOLO.

ea - sy to find, not ea - sy to find, not she She
 mar - ried, not she, get mar - ried no, no, not she She
 - fer their own way. And ma - ny pre - fer their own way But

pass'd all the men she knew in re-view, But none were ac - cep - ta - ble
 won - der'd that men should care to be wed, And thought them ex - ceed - ing - ly
 when this en - gage - ing young cou - ple were wed, There was one did ex - act - ly as

quite, In fact she de - cid - ed they'd none of them do,
 good, Of course when she put it in that way he said,
 bid; Which was per - fect - ly right, but as ev - 'ry one said,

Angela.

Ex - cept - ing a fel - low, a
"I'm one of the fel - lows, the
It was - n't the wom - an, the

CHORUS.

None of them do, do, do _____
That way he said, said, said, _____
Ev - 'ry one said, said, said, _____

fel - low who might, — Ex - cept - ing a fel - low who might _____
fel - lows who would, — I'm one of the fel - lows who would" _____
wom - an who did, — It was - n't the wom - an who did. _____

Ex - cept - ing a fel - low who might _____
I'm one of the fel - lows who would" _____
It was - n't the wom - an who did. _____

The fel - low who might, might, might who might; At first their ac - quaint - ance was
The fel - low who would, would, would who would; The maid - en of course un - der -
The wom - an who did, did, did who did, Who did - n't do as she was

slight, was slight, But tho' no - bod - y knew how it hap - pen'd, it grew Un -
 stood, stood, stood And tho' no - bod - y knew how it hap - pen'd, it grew Un -
 bid, bid, bid, And tho' no - bod - y knew how it hap - pen'd, its true That

-til they were ver - y good friends were the two. The maid - en with eyes of a
 -til they were al - ways to - geth - er these two. The maid - en with eyes of a
 one of this cou - ple was boss of the two. The wife who com - mand - ed her

beau - ti - ful blue And the fel - low who might, might, might
 beau - ti - ful blue And the fel - low who would, would, would
 hus - band to do, And the hus - band who did, did, did

(Bouche fermée.)

BE SURE AND TRY THIS ON YOUR PIANO

MY CAROLINA LADY.

Words by Andrew B. Sterling.

Music by Geo. Hamilton

My own, my queen, my lit - tle Car - o - li - na la - dy,

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "My own, my queen, my lit - tle Car - o - li - na la - dy,"

Soon the wed - ding - bells will sweet - ly chime! You

The second system of musical notation. The vocal line continues with the lyrics: "Soon the wed - ding - bells will sweet - ly chime! You". The piano accompaniment continues with chords and moving lines.

own my heart, it's yours, my Car - o - li - na la - dy,

The third system of musical notation. The vocal line concludes with the lyrics: "own my heart, it's yours, my Car - o - li - na la - dy,". The piano accompaniment provides harmonic support.

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BE SURE AND TRY THIS ON YOUR PIANO

IF DREAMS COME TRUE.

Words & Music by Arthur Trevelyan.

First system of musical notation. The vocal line (treble clef) contains the lyrics: "If dreams come true then you and I Will". The piano accompaniment (grand staff) begins with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation. The vocal line contains the lyrics: "once a - gain our love re - new. Though". The piano accompaniment continues with a steady rhythmic pattern.

Third system of musical notation. The vocal line contains the lyrics: "all the world should pass us by We shall". The piano accompaniment features a *p* (piano) dynamic marking.

Fourth system of musical notation. The vocal line contains the lyrics: "hap - py be if dreams, if dreams come true.". The piano accompaniment includes a *rall.* (rallentando) marking.

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