

MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENCE.
DEDICATED TO WEEDON GROSSMITH ESQ^{RE}.

SEE ME REVERSE



HUMOROUS VALSE SONG

WRITTEN COMPOSED AND SONG

BY

GEORGE GROSSMITH.

ENT. STA. HALL.

Pr. 4/.

LONDON: J. BATH, 23, BERNERS ST OXFORD ST W

STANHARD & SON

SEE ME REVERSE.

(HUMOROUS VALSE-SONG.)

BY GEO: CROSSMITH.

SLOW VALSE TIME.

VOICE.

PIANO.

The musical score is written for voice and piano. It consists of three systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'SLOW VALSE TIME.' The voice part is written on a single staff with a treble clef and a key signature of one sharp. The piano part is written on two staves (treble and bass clefs) with a key signature of one sharp. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests. The first system shows the voice part with five measures of whole notes. The second system shows the voice part with five measures of whole notes. The third system shows the voice part with five measures of whole notes, ending with a fermata. The piano part continues throughout all three systems.

think I may ven - ture to say You all must have

The first system of the musical score, measures 1-4. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Measure 1 has a piano dynamic marking. Measure 4 features a triplet in the right hand of the piano part.

seen me, by chance; I'm monarch of all I sur -

The second system of the musical score, measures 5-8. The vocal line continues. The piano accompaniment includes a piano triplet in measure 5 and a forte (f) dynamic marking in measure 6.

vey, At ev - 'ry sub - scrip - tion - al dance.

The third system of the musical score, measures 9-12. The vocal line continues. The piano accompaniment features a piano triplet in measure 9 and a piano triplet in measure 11.

I waltz with an a - mia - ble smile, My re -

The fourth system of the musical score, measures 13-16. The vocal line continues. The piano accompaniment includes a piano triplet in measure 13, a piano triplet in measure 14, and a piano triplet in measure 15. The system ends with a piano triplet in measure 16.

SEE ME REVERSE.

marks are most sim-ple and terse; I sli-ther in

gva

p *ff* *p*

stiff po-ker style, With a swag-ger at-tempt to re-

gva *loco*

f *p*

verse. And the hearts of all dam-sels I storm,

ff *p* *ff*

With my Nor'West South Ken-sing-ton Form. So,

p *ff*

SEE ME REVERSE.

watch me gen - tly gli - - ding, O'er the par-quet sli - - ding, And

now and then col - li - - ding, And see me re - verse. (TO BE SPOKEN

THROUGH THE SYMPHONY, AD LIB:) This is our dance, I think. What a jolly floor!

Ar'n't the host and hostess stupid? I hope they'll ask me again, though. 2. 1
3. Now
4. 1

SEE ME REVERSE.

1, 2, & 3. Last time

ff

I think I may venture to say
 You all must have seen me by chance,
 I'm monarch of all I survey
 At ev'ry subscriptional dance.
 I waltz with an amiable smile,
 My remarks are most simple and terse
 I slither in stiff poker style,
 With a swagger attempt to reverse.
 And the hearts of all damsels I storm
 With my Nor' West South Kensington Form.
 So watch me gently gliding,
 O'er the parquet sliding,
 And now and then colliding,
 And see me reverse.

(TO BE SPOKEN THROUGH THE SYMPHONY, AD LIB:)- This is our dance, I think. What a jolly floor!
 Aren't the host and hostess stupid? I hope they'll ask me again, though.

I went and took lessons last year,
 For a guinea I had half-a-dozen;
 I practised at home with Kate Vere,
 My amiable, good-looking cousin.
 The landlady oft did complain,
 The lodger got very enraged too,
 And I fear I caused infinite pain
 To the gentleman, Kate was engaged to.
 For the hearts of all &c.

(SPOKEN THROUGH SYM:) This is ours. We are the only ones in the room who steer properly.
 Oh! now that was their fault. They've scratched your arm, and taken a piece out of my ankle.

Now brains are all well in their way,
 And are useful at times, I presume;
 They helped a good deal Faraday,
 Dr Herschell, Pitt, Shakespeare, and Hume,
 And Charlotte Corday, and Muratte,
 And Thiers and Gambetta of France;
 But I'd knock them into a cocked hat,
 At a half-guinea Willis' Rooms' dance.
 For the hearts of all &c.

(SPOKEN THROUGH SYM:) Oh! I say, I was at a ball at the Countess of Peckham's last night.
 It was very odd! very odd indeed! Nobody did my step.

I think my most-loved occupation
 Is a dance on a hot afternoon,
 In a *small* room without ventilation,
 About the last fortnight in June.
 I waltz till I'm weak in the knees,
 And am feeling a positive wreck;
 My collar then melts by degrees,
 And at last disappears down my neck.
 Still the hearts of all &c.

(SPOKEN THROUGH SYM:) This is our last dance. I'm so sorry! but I must go to a ball at the
 Bumpingtons! So sorry! Good-bye! Shall meet you to-morrow night at Lady Joggle's. Good-bye!

HUMOROUS SONGS &c.

BY
GEORGE GROSSMITH, CORNEY GRAIN, &c.

Price 2/- each (net.) Post Free.

GEORGE GROSSMITH,

AN OLD ENGLISH BALLAD GONE WRONG.
AN AWFUL LITTLE SCRUB
BUS CONDUCTORS SONG, THE
DO NOT SPOIL YOUR CHILDREN
DUKE OF SEVEN DIALS, THE
EIGHTEEN AND THREE
GAY PHOTOGRAPHER, THE
HE WAS A CAREFUL MAN
HE WAS A CARELESS MAN
HE WENT TO A PARTY
HOW I BECAME AN ACTOR
I AM A RESPECTABLE SPECTRE
THE LOST KEY
THE SHORTSIGHTED MAN
FRENCH VERBS
AN AWKWARD ATTACK OF NERVOUSNESS.
THE HAPPY FATHERLAND

JUVENILE PARTY, A (Sketch)
MY NANCY LOVES ME TRULY
PARROT AND THE CAT, THE
PECULIAR CASES
PECULIAR MAN, A
SEE ME REVERSE
SILVER WEDDING, THE (Sketch)
THAT SUMMER QUARTERS RENT
TOO SLOW
WHEN YOU WERE SIX & I WAS THREE (Duet)
YEO HEAVE HO! TO SEA WE'LL GO
THE GREAT TAY-KINS
THE LONG BOW (Duet)
A VERY QUEER CREW
WAIT TILL DE SUN AM HOT UPON DE HEAD.
SEE ME DANCE THE POLKA
A LITTLE YACHTING (Sketch)

CORNEY GRAIN,

BE ALWAYS KIND TO ANIMALS
JARGE'S JUBILEE
AMATEUR 'YACHTSMAN, THE
HE DID AND HE DIDN'T KNOW WHY
I'M A CHAPPIE
OLD GOWN, THE, OR THE LOST FIGURE
OLD PILOT JIM
THE MASHER KING OF PICCADILLY
I BEAN'T SUCH A FOOL AS I LOOKS
KICKLEBURY BROWN

MR JUSTICE DIMPLE
SOCIETY SMITH
OH! JAMAIS EN ANGLETERRE
THREE ANGLERS, THE
PEPITA!
THE CHILDRENS' VOICES
THE CAUTIOUS LOVER
THREE MERRIE MAYS
THE FIRST CIGAR
THE ACTOR AND THE BISHOP

BRANDON THOMAS,

DON'T YOU COM' AND BODDER ME
I LUB A LUBLY GAL I DO
SING ALONG SAMBO!
BESIDE DE CABIN DOOR

TABBY'S CATASTROPHE
THICKENING OF THE TYMPANUM
SOAPY SOAP!
TOMMY ATKINS

HERBERT HARRADEN,

A POET'S MINT
A SNEEZING SERENADE
BEPPA
CAPTAIN AND THE MERMAID, THE
CHLOE
EXCHANGE AND MART
FOUR TIGERS
FOUR WHITE EYES
MATRIMONIAL NOOSE, THE
THE FLY & THE SPIDER

MODEL VOLUNTEER, THE
NUT-SHELL NOVELS
REJECTED
SALMON AND THE LOBSTER, THE
SMITH AND THOMPSON
TALLY HO!
TURTLE AND THE ALDERMAN, THE
REFUSED & ACCEPTED (Duet)
HUSBAND & WIFE (Duet)

ARTHUR CECIL,

HER MOTHER!

JAMES PARTRIDGE,

BLACKBIRD GAY, THE
MISTAKEN VOCATION, A
SIMPLE MINDED MAN, THAT

LOVETT KING,

MY ZITHER

C. T. WEST,

A RURAL RAILROAD RIDE (Scéna)
A CITY MAN, Sung by GEORGE GROSSMITH.

London

J. BATH, 23, BERNERS STREET, OXFORD STREET, W.