

# Curly

VOCAL

ALSO PUBLISHED AS AN  
INTERMEZZO MARCH AND  
TWO-STEP FOR ALL INST-  
RUMENTS o c c c c



WORDS BY  
**GEO. TOTTEN SMITH**

MUSIC BY  
**W. C. POWELL**

COMPOSER OF  
"THE GONDOLIER" ETC.

50

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*E. Pfeiffer*

The Record Breaking Song Hit.

# L-O-V-E

Words by  
FELIX F. FEIST.

Spells Trouble To Me.

Music by  
JOEL P. CORIN.

CHORUS.

L - O - V - E, spells trou-ble to me, Ex -  
per - i - ence, at great ex-pense, has taught that word to me. I  
aint no saint and I sel-dom cuss, but love and troub-le are syn - on - y-mous, So  
L - O - V - E, spells trou-ble to me. me.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The score includes a chorus section with lyrics and a final line with two endings. The piano part includes a dynamic marking of *mf* (mezzo-forte) at the beginning.

Price 50¢

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suit of her hand came doz - ens of suit - ors, But not a suit - or'd  
Cur - ly, my girl, you just take things ea - sy," Cur - ly looked sad and

suit her to wed, Till from col - lege, filled with know - ledge, nev - er  
then Cur - ly smiled, As a ve - ry wise and mer - ry thought came

mind, what kind, A man - ly fel - low chanced to come a - long,  
in her mind, And she gazed down up - on her ank - les trim,

Cur - ly was en - rap - tured with her lat - est find, When he sang this lit - tle song: —  
"You say take things ea - sy, Pa, you're ve - ry kind, He's so ea - sy, I'll take him: —

CHORUS.

*p-f*

Cur - ly, I'll wait, ear - ly and late,

*p-f*

Near by my girl - ie, near my dear Cur - ly,

Till you've con - fessed, you love me best; Cur - ly, sweet

1. Cur - ly girl. \_\_\_\_\_ 2. girl. \_\_\_\_\_

*D.S.*

The Entrancingly Sweet Waltz Cantata.

Señora.

Words by  
FELIX F. FEIST.

Spanish Waltz Song.

Also published as a Waltz for Piano, Band, Orchestra etc.

Music by  
JOS. S. NATHAN.

Tempo di Valse brillante.

The piano introduction for the first system is written in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef and a forte (*f*) dynamic. The melody is simple and rhythmic, while the bass line provides harmonic support with chords and single notes. The piece concludes with a piano (*sfz*) dynamic.

The first line of the vocal melody is in treble clef, with lyrics: "Hark now, hear the tam-bour-ines ring-ing, Where laugh-ter— al-ways reigns, —". The piano accompaniment is in bass clef, featuring a steady rhythmic pattern of chords. Dynamics include *fz* and *mf*.

The second line of the vocal melody is in treble clef, with lyrics: "Sen - or— and Sen- or-a are wing-ing, and sing - ing— sweet re- frains. —". The piano accompaniment is in bass clef, with dynamics including *rit.*, *allegro*, *rit.*, *fz*, *allegro*, *molto rit.*, *rit.*, and *allegro*.

The third line of the vocal melody is in treble clef, with lyrics: "High up, — o-ver-head flags are fly-ing, And per - fume, fills the air. —". The piano accompaniment is in bass clef, with dynamics including *fz*.

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