

JEFFERSON DE ANGELIS

IN THE BEAUTY SPOT

BOOK &
LYRICS BY
**JOSEPH W.
HERBERT**

MUSIC
BY
**REGINALD
DE KOVEN**



Hammock Love Song.	60
(Swinging the Summer-night long)	60
Creole Days	60
Prince of Borneo	60
Coo-ee	60
Boys Will Be Boys	60
Pretty Punchinello	60
The Cinematograph	60
Goo-Goo	60
He Loved Her Tender	60
Haute Ecole (Chariot Song)	60

SELECTION \$1.00 WALTZ .75 MARCH .60 SCORE \$2.00 NET.

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SONG

Creole Days.

Lyric by
JOSEPH W. HERBERT.

Jacques

Music by
REGINALD de KOVEN.

Allegro moderato alla Valzer.

The musical score is written for piano and voice. The piano part begins with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato alla Valzer.' The piano part starts with a *f marc.* (forte marcato) dynamic, followed by a *pp* (pianissimo) section. The vocal melody is written in a single staff with lyrics underneath. The lyrics are: 'Ah love was long, was long and ev - er / The hand of time of time a - las de - / youth - ful In those good old Cre - ole days, For / scen - ded On those good old Cre - ole days, And / men were strong, were strong and ev - er truth - ful In those good old / brok - en hearts that can't that can't be mend - ed Sigh in vain for'. The piano part includes various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score concludes with a *rall. e dim.* (rallentando e diminuendo) marking.

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6299-5 en el año MCMIX por Jos.W.Stern y Cia., Propietarios Nueva York y Mexico.

a tempo cresc

Cre - ole days. Time would pass a pi - u len - te,
 Cre - ole days. Si - lenced strains a pi - u len - te,

*And. **

dim

Life was dol - ce far - ni - en - te, Girls were al - ways sweet and
 Shat - tered hopes, a - las, a plen - ty, Gone the girls of sweet and

rall. molto

twen - ty In those good old Cre - ole days. _____
 twen - ty Gone for ev - er, Cre - ole days. _____

rall. molto

Tempo di Valse.

Days that are sweet to re - mem - ber, Days all with sun - light a -

glow. — Days full of flow'r's with no thought of the hours as they

come and go. — Days of that Cre-ole Sep-

tem - ber. Days you've for - got - ten I know —

Days when I told you I loved you, Days of the long a

1 go. — Tempo I The

f marc. *dim. e rall.*

Figure 1. The effect of the number of trials on the number of correct responses. The number of correct responses was significantly higher than the number of incorrect responses in all conditions. The number of correct responses was significantly higher than the number of incorrect responses in all conditions. The number of correct responses was significantly higher than the number of incorrect responses in all conditions.

1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.

100

Days of that Cre-ole Sep-tem-ber, Days you've for-got-ten I

Days of that Cre-ole Sep-tem-ber, Days you've for-got-ten I

know, ——— Days when I told you I loved you,

know, ——— *f cresc. molto.* Days when I told you I loved you,

molto rall.

Days of the long a-go, of the long a-go.

Days of long a-go, of the long a-go.

sempre dim.

Ad.

R. Teller Sons & Dörner.

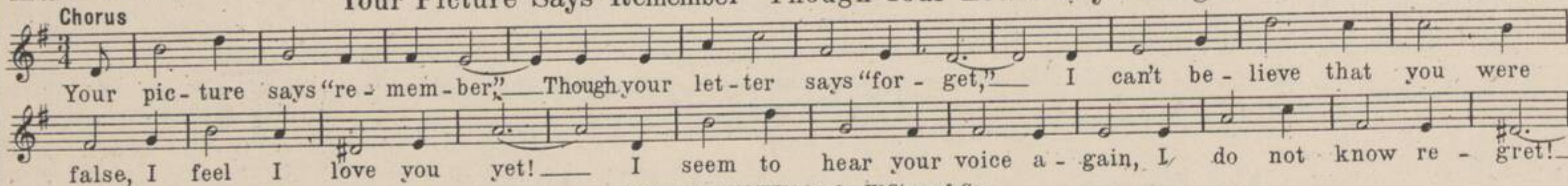
BITS FROM

Beautiful Ballads

Arthur J. Lamb
Chorus

Your Picture Says "Remember" Though Your Letter Says "Forget?"

S. R. Henry.

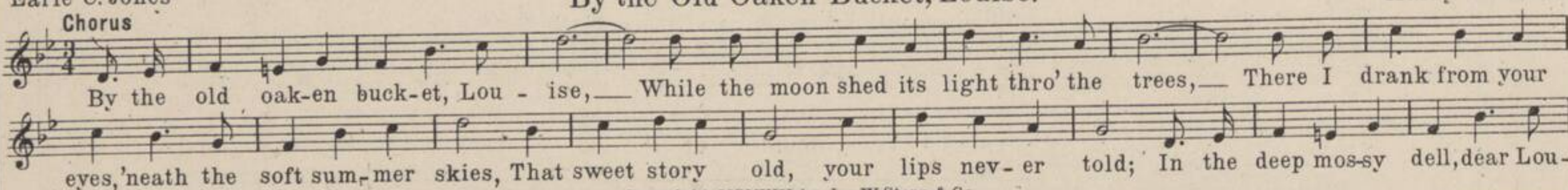


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Earle C. Jones
Chorus

By the Old Oaken Bucket, Louise.

Harry I. Davis.

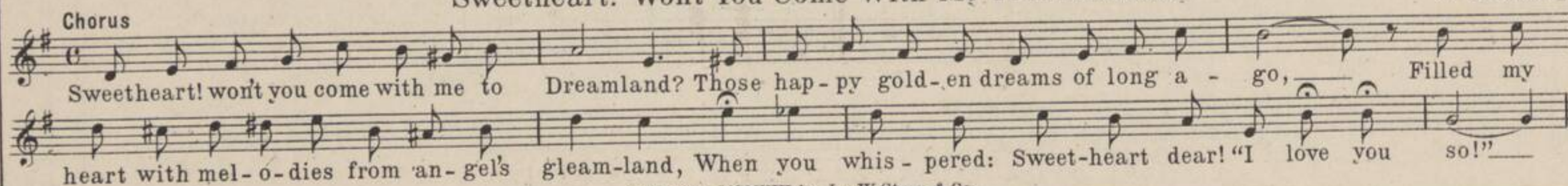


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Chorus

Sweetheart! Won't You Come With Me To Dreamland.

C. Manning.

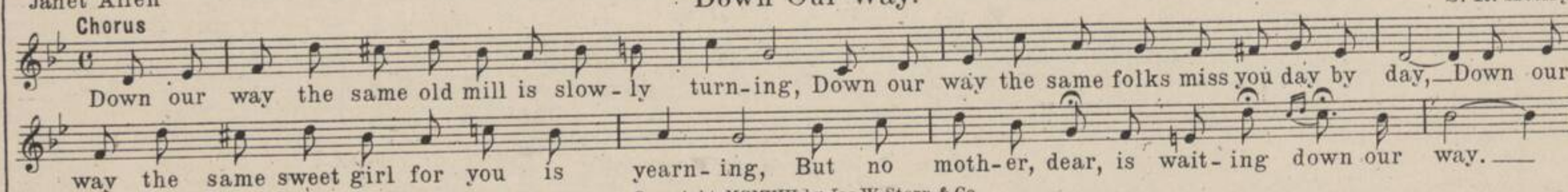


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Janet Allen
Chorus

"Down Our Way"

S. R. Henry.

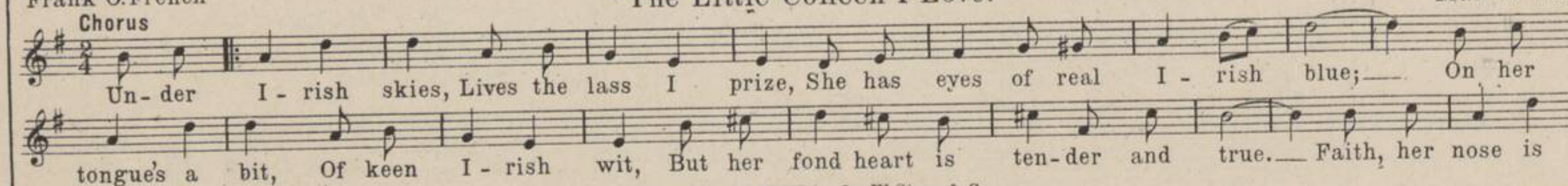


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Frank O. French
Chorus

"The Little Colleen I Love"

Max S. Witt.

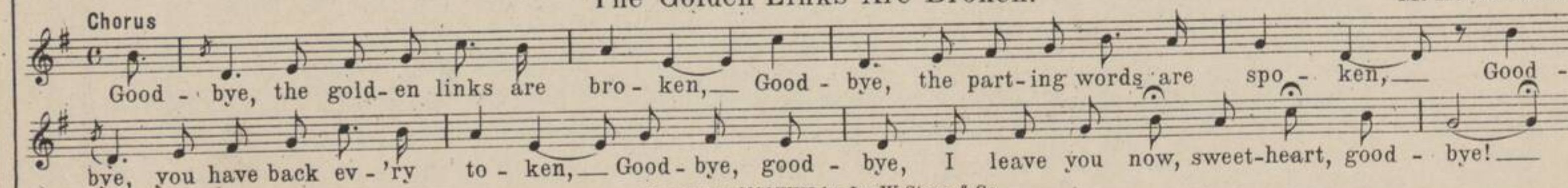


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Chorus

The Golden Links Are Broken.

M. H. Rosenfeld.



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