

3 - OCT 30
Copy 1973

POPULAR MUSIC

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| 1 | THE FOUNTAIN IN THE PARK..... <i>Song & Dance</i> | HEALY. 40 |
| 2 | THE FOUNTAIN IN THE PARK..... <i>Schottische</i> | PRATT. 40 |
| 3 | MA'S GRAVE WILL GET LOST..... <i>Song & Chorus</i> | MAHAFFEY. 40 |
| 4 | MOTHER'S DARLING BOY..... | KEILY. 40 |
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SUNG EVERYWHERE.

"Pretty Pond Lilies,"

The popular companion song to "SWEET VIOLETS"

To Mr. Robt. A. Keiser.

THE FOUNTAIN IN THE PARK.

3

SONG AND DANCE.

ED. HALEY.

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The piece begins with a piano (*p*) dynamic. The right hand features chords and melodic lines, while the left hand provides a steady bass accompaniment.

Second system of piano introduction, continuing the musical themes established in the first system.

First system of the vocal entry and piano accompaniment. The vocal line begins with the lyrics: "While stroll-ing in the park one day . . . All in the mer-ry month of We ling-erd there be-neath the trees . . . Her voice was like the fra - grant". The piano accompaniment supports the vocal melody.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "May A ro-guish pair of eyes they took me by sur-prise In a breeze We talked of hap-py love un - til the stars a-bove When her". The piano accompaniment continues to support the vocal melody.

mo-ment my poor heart she stole a wa ! . . . Oh a sun - ny smile was all she gave to
 lov - ing eyes she gave my heart to please . . . Oh a sun - ny smile was all she gave to

me And of
 me

course we were as hap - py as could be
 course we were as hap - py as could be

So neat - ly I raised my hat And made a po - lite re - mark I

5

nev-er shall forget that lovely af-ternoon, When I met her at the foun-tain in the park. . .

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a fermata over the first note. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

The second system continues the piano accompaniment. It features a dynamic marking of *f* (forte) in the left hand. The right hand contains several triplet markings over the melodic line.

DANCE.

The third system continues the piano accompaniment for the dance section. It features a dynamic marking of *f* (forte) in the left hand and continues with triplet markings in the right hand.

The fourth system concludes the piano accompaniment. It features a dynamic marking of *ff* (fortissimo) in the left hand and ends with a fermata over the final note in the right hand.

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