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THREE LITTLE
✦
Mexican Songs

FOUNDED ON

Old Mexican Airs

THE WORDS BY

HAROLD SIMPSON

✦
The Music by

✦
AMY WOODFORDE-FINDEN.

PRICE \$1.00

BOOSEY & Co.
9 EAST SEVENTEENTH STREET, NEW YORK.
AND
295 REGENT STREET, LONDON, ENG.

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W.S.S.

THREE LITTLE MEXICAN SONGS.

FLOWER OF MY HEART.

(FLOR DE MI CORAZON.)

Keen are the pangs of love,
Love that is all in vain,
Dark are the skies above,
Deep is my pain ;
Bare now the orange-groves,
Lonely and sad am I,
Wailing the west wind roves
With bitter cry.

Oh, Señorita,
Joy has left the scented air,
Bleak is the world now that once was so fair,
Love but a dream of despair.

Señorita ! tan bonita !*
Come back to me,
You are the flow'r of my heart,
It is death to part !
Señorita !

*So pretty.

SERENADE.

Oh come, my beloved, day is waning,
Stars peeping out above,
Night winds are sighing and crying,
My heart is dying,
Faint with unquenched fires of love.

Beloved, I'm waiting, night is falling,
Gleams now the silver moon,
My soul is burning and yearning
For your returning ;
Come, beloved, oh, come soon !

.

INVITATION TO THE DANCE.

OH, hear how the music is ringing,
Love and laughter fill the air,
All around us glad voices are singing,
Let us dance and banish care !

For the tune is wildly throbbing,
And the world is all a-gleam ;
Let us dance, let us dance, oh beloved,
In an endless blissful dream.

Dance with me the Sevillana,
Let your eyes look deep into mine !
Ah !
Take now your castanet and come,
Oh, life is a dream divine !

HAROLD SIMPSON.

Flower of my Heart.

FLOR DE MI CORAZON.

Words by
HAROLD SIMPSON.

Music by
AMY WOODFORDE-FINDEN.

Lento.

Voice.

Piano.

f

p con espressione.

Keen are the

p con espressione.

pangs of love, Love that is all in vain,

The musical score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Lento'. The piano part begins with a forte (*f*) dynamic and features a series of chords in the right hand and a simple bass line in the left hand. The voice part enters with a long note, followed by the lyrics 'Keen are the pangs of love, Love that is all in vain,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic and 'con espressione'.

poco cresc. *poco rall.*

Dark are the skies a - bove, Deep is my

p

pain; Bare now the o - range groves,

cresc.

Lone - ly and sad am I, Wail - ing the

west wind roves With bit - ter cry.

mf più mosso.

Oh! Se - ñor - i - ta,

mf più mosso.

mf

Joy has left the scent - ed air,

mf

con dolore.

Bleak is the world now that

con dolore.

accel.

once was so fair, — Love but a

accel.

rall.

dream of des - pair, — des - pair. Se - ñor -

*con grazia.
a little faster.*

- i - ta! *tan bo - ni - ta! Come back to me,

con grazia.

You are the flow'r of my heart, It is death — to

f accel.

part! — Se - ñor - i - ta! tan bo - ni - ta! Se - ñor -

pp dolce.

pp

- i - - ta! tan bo - ni - - ta!

dolce.

Come back to me, You are the flow'r of my

mf accel.

heart, It is death to part! Se - ñor - i - ta! tan bo -

p

- ni - ta!

Serenade.

Words by
HAROLD SIMPSON.

Music by
AMY WOODFORDE-FINDEN.

Moderato.

Piano.

The musical score is divided into four systems. The first system shows the piano introduction in 4/4 time, marked **Moderato**. The piano part begins with a **f** (forte) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: "Oh! come, my be-lov-ed, day is wa-ning,". The piano accompaniment for this system is marked **p** (piano). The fourth system continues the vocal line with the lyrics: "Stars peep-ing out a-bove, Oh be-lov-ed, come!". The piano accompaniment for this system is marked **mf** (mezzo-forte) and **p** (piano).

cresc.

Night winds are sigh - ing and cry - ing,

cresc.

mf con passione.

My heart is dy - ing, Faint with un-quench'd fires of

mf con passione.

love.

p

Be - lov - ed, I'm wait - ing, night is fall - ing,

mf Gleams now the sil - ver moon, *p* Oh be - lov - ed, come!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, playing a series of chords in the right hand and a simple bass line in the left hand. The piano part transitions to a piano (*p*) dynamic for the second measure.

cresc. My soul is burn - ing and yearn - ing *con passione.* For your re - turn - ing;

The second system continues the vocal and piano parts. The vocal line starts with a crescendo (*cresc.*) and a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment also features a crescendo (*cresc.*) and is marked *con passione.* The piano part consists of chords in the right hand and a bass line in the left hand.

f Come, be - lov - ed, oh, come soon!

The third system shows the vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment is marked *f* and features a more active bass line in the left hand and chords in the right hand.

The fourth system shows the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with chords in the right hand and a bass line in the left hand, ending with a double bar line.

Invitation to the Dance.

Words by
HARALD SIMPSON.

Music by
AMY WOODFORDE-FINDEN.

Allegretto.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *Allegretto*. The piano part consists of two systems of staves. The first system includes dynamic markings *f* and *ff*. The second system includes *ff*. The piano introduction concludes with a *mf* dynamic marking. The vocal line begins with the lyrics "Oh,—". The piano accompaniment continues with a *mf* dynamic marking. The vocal line then sings "hear how the mu - sic is ring - ing, Love and". The piano accompaniment continues with a *mf* dynamic marking.

laugh - ter fill the air, All a -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter note 'l', followed by an eighth note 'a', a quarter note 'u', and a quarter note 'g'. This is followed by a half note 't', a quarter note 'e', a quarter note 'r', and a quarter note 'f'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a prominent F# chord.

-round us glad voi - ces are sing - ing, Let us

The second system continues the vocal line with a quarter note 'a', a quarter note 'u', a quarter note 'n', and a quarter note 'd'. This is followed by a quarter note 'u', a quarter note 's', a quarter note 'g', a quarter note 'l', a quarter note 'a', a quarter note 'd', a quarter note 'v', a quarter note 'o', a quarter note 'i', a quarter note 'c', a quarter note 'e', a quarter note 's', a quarter note 'a', a quarter note 'r', a quarter note 'e', a quarter note 's', a quarter note 'i', a quarter note 'n', a quarter note 'g', a quarter note 'i', and a quarter note 'n', g. The piano accompaniment continues with similar harmonic support, including chords with F#.

dance and ban - ish care!

The third system features a vocal line with a quarter note 'd', a quarter note 'a', a quarter note 'n', a quarter note 'c', a quarter note 'e', a quarter note 'a', a quarter note 'n', a quarter note 'd', a quarter note 'b', a quarter note 'a', a quarter note 'n', a quarter note 'i', a quarter note 's', a quarter note 'h', a quarter note 'c', a quarter note 'a', and a quarter note 'r', e. The piano accompaniment provides accompaniment with chords and a bass line.

The fourth system shows the vocal line with a whole rest, indicating a pause or the end of the vocal phrase. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, maintaining the harmonic structure.

First system of musical notation, measures 1-4. The vocal line consists of rests. The piano accompaniment features chords and moving lines in both hands.

Second system of musical notation, measures 5-8. The vocal line begins with the lyrics "For the". The piano accompaniment continues with chords and moving lines.

Third system of musical notation, measures 9-12. The vocal line continues with the lyrics "tune_ is wild - ly throb - bing, And the world is". The piano accompaniment features chords and moving lines.

Fourth system of musical notation, measures 13-16. The vocal line continues with the lyrics "all - a - gleam; Let us dance, let us". The piano accompaniment features chords and moving lines.

dance, oh be - lov - ed, In an end - less bliss - ful

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase: 'dance, oh be - lov - ed, In an end - less bliss - ful'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with various articulation marks like accents and slurs.

dream — Ah! — Ah! —

The second system continues the vocal line with the lyrics 'dream — Ah! — Ah! —'. The piano accompaniment continues with similar chordal textures and a steady bass line.

The third system shows the vocal line with a long note followed by a rest, and then a final note. The piano accompaniment continues with a consistent harmonic pattern.

The fourth system concludes the piece with a final vocal note and a piano accompaniment ending with a fermata and a final chord.

p con grazia

Dance with me the Se - vil -

p con grazia

la - na, Let your eyes look deep in - to

cresc.

cresc.

f mine! *ff* Ah! Take now your

f *ff*

cas - ta - net and come, Oh,

life is a dream di - vine! *f*

Dance with me *p*

senza rall.

the Se - vil - la - na Let your

eyes look deep in - to mine! Ah! *f* *ff*

cresc.

Take now your cas - ta - net and come, Oh,

poco rall.
life is a dream di - vine!

poco rall.

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Far across the Desert Sands. Where the Abana flows. Beloved, in your absence. How many a lonely Caravan. If in the Great Bazaars. Allah be with us.

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Flower of my heart. Serenade. Invitation to the Dance.
Price, \$1.00.

SONGS.

WORDS BY

Asleep. B flat, C and D.....JOHN KEATS
Beloved, all I have. D and F.....HAROLD SIMPSON
Book and the Rose, The. G and B flat.....HAROLD SIMPSON
Egyptian Lullaby.....MAY BYRON
Garden of my Heart. B flat, C and D.....MARY FARRAH
Golden Eyes. C and D.....LAURENCE HOPE
In the Autumn. D flat and E flat.....MAY BYRON
Indian Desert Song. E and G.....LAURENCE HOPE
Indian River Song. B flat and D.....LAURENCE HOPE
Light of Mine Eyes. D and F.....MAY BYRON
Little Fleet of Cloud Boats, A. B, D and F...CHARLOTTE BECKER
Love of a heart that's true, The.....TOM HEFFERNAN
O Flower of all the World. C, D flat and F...GILBERT PARKER
Old French Love Song.....MAY BYRON
Open thy Gate. F, G and B flat.....GILBERT PARKER
Pathway of the Moon. F and A.....ERNEST E. WILD
Reflections. B flat and C.....ERNEST E. WILD
Some Silent Night. D and E.....C. H. TOWNE
There has fallen a splendid tear.....TENNYSON
Verses. B flat and C.....LAURENCE HOPE
White Sentinels. B flat, D flat, and E flat...FREDK. J. FRASER
Willow Wand. F, G and A.....MARGUERITE RADCLIFFE-HALL

WORDS BY

From "Aziza."
Take Pity. D flat and E flat.....FREDK. J. FRASER
From "Four Indian Love Lyrics."
Temple Bells. D minor and E minor.....LAURENCE HOPE
Kashmiri Song. B flat, C and D.....LAURENCE HOPE
Till I wake. E flat and F.....LAURENCE HOPE
From "Five Little Japanese Songs."
I sometimes wonder. F and G.....C. H. TOWNE
From "A Lover in Damascus."
Allah be with us. B flat and C.....C. H. TOWNE
Allah be with us. Duet. Contralto and Baritone, or Soprano and Baritone.....C. H. TOWNE
From "Six Songs from 'On Jhelum River.'"
Kingfisher Blue. A and D.....FREDK. J. FRASER
From "The Pagoda of Flowers."
Midst the Petals. A and C.....FREDK. J. FRASER
In my Lacquered Tray. C, E flat and F.....FREDK. J. FRASER
The Star Flower Tree. G, A flat, B flat, D flat...FREDK. J. FRASER
God keep my thoughts. D and E.....FREDK. J. FRASER

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TWELVE

DATE DUE

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