



SUNG BY
MME. GALLI-CURCI

THE LITTLE DAMOZEL



THE WORDS BY
FRED. E. WEATHERLY



THE MUSIC BY

IVOR NOVELLO

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Words by
FRED E WEATHERLY

Music by
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Vivo

VOICE

PIANO

Crisply

A dain - ty lit - tle_ Dam - o - zel Looked out a - cross the

sea, She saw the Lord High Ad - mi - ral Come swagger-ing down the

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line begins with a quarter note 'sea,' followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

quay; "Good - mor - row, lit - tle Dam - o - zel, I'll mar - ry you," quoth

The second system continues the musical piece. The vocal line has a slight upward inflection on 'quoth'. The piano accompaniment features a more active bass line with eighth notes.

he, "When I have sent those for - eign ships To where they ought to

The third system shows the vocal line with a long note on 'To'. The piano accompaniment has some rests in the right hand, focusing on the bass line.

be?"

The fourth system concludes the page. The vocal line has a long, sustained note for 'be?'. The piano accompaniment continues with rhythmic patterns in both hands.

Saucily

"Fa, la, la, la, la!" she tossed her lit-tle head, "Lord "Ad - mi - ral you may be, But

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Fa, la, la, la, la!" she tossed her lit-tle head, "Lord "Ad - mi - ral you may be, But. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part provides a rhythmic accompaniment with chords and moving lines.

as for mar-ry-ing me," she said; "Well, that de - pends on me!"

The second system continues the vocal line and piano accompaniment. The lyrics are: as for mar-ry-ing me," she said; "Well, that de - pends on me!". The vocal line has a fermata over the final note. The piano accompaniment continues with similar rhythmic patterns.

The third system shows the piano accompaniment continuing. The right hand (treble clef) has a melodic line with some grace notes, while the left hand (bass clef) provides a steady bass line with chords.

The fourth system shows the piano accompaniment continuing. The right hand (treble clef) has a melodic line with some grace notes, while the left hand (bass clef) provides a steady bass line with chords.

mf

This way-ward lit - tle_ Dam - o - zel went

wan - d'ring by the lea, And there she met a — shep-herd boy As —

pret - ty as could be. "I love you, dain - ty Dam-o - zel, With

ten - der heart and true, If you will love me half as well, I'll

pipe all day for you, _____ for you!" _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "pipe all day for you, _____ for you!" with a long horizontal line under "you," and another under "you!". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes chords and melodic lines.

"Fa, la, la, la, la!" she shook her lit-tle head, "Nay, nay, that can - not be; If

The second system continues the musical piece. The vocal line has the lyrics "Fa, la, la, la, la!" she shook her lit-tle head, "Nay, nay, that can - not be; If". The piano accompaniment continues with similar harmonic and melodic patterns.

you should pipe all day," she said "Who'd keep my sheep for me?"

The third system features the vocal line with the lyrics "you should pipe all day," she said "Who'd keep my sheep for me?". The piano accompaniment includes dynamic markings: *pp* (pianissimo) above the vocal line and *pp* (pianissimo) below the piano part.

The fourth system shows the continuation of the piano accompaniment. It features dynamic markings: *pp* (pianissimo) above the first staff and *mf* (mezzo-forte) below the second staff.

But as she turned her

home a - gain, A - cross the twi - light land, Her blue - eyed page came

tim - id - ly, A - rose - bud in his hand. "God greet thee, dain - ty

Dam - o - zel," He sighed and bent his knee, "I am no Lord High

Ad-mi-ral, Nor can I pipe, you see! you

see "Fa - la - la - la - la!" she

bent her lit - tle head, "what mat - ters that," said she, "I

on - ly know I love you so, And that's e - nough for me! Fa la-la -

- la Fa-la-la - la! Fa-la-la - la! Fa-la-la - la! I

on - ly know I love you so, and that's e - nough for

me, Ah! ah! ah! ah!

ah!

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