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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

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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,

poco cresc. *poco rall.*

Dark are the skies a - bove, Deep is my

poco cresc. *poco rall.*

p

pain; Bare now the o - range groves,

p

cresc.

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

cresc.

cresc.

west wind roves With bit - ter cry.

cresc.

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.

mf accel.

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

p

p

- ni - ta! —

Serenade.

Words by
HAROLD SIMPSON.

Music by
AMY WOODFORDE-FINDEN.

Moderato.

Piano.

First system of piano introduction. Treble clef, bass clef, 4/4 time signature. The music features a series of chords and moving lines in both hands, marked with accents and dynamics like *f*.

Second system of piano introduction, continuing the musical texture from the first system.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "Oh! come, my be-lov-ed, day is wa-ning,". The piano accompaniment is in 4/4 time, marked *p*.

Continuation of the vocal line and piano accompaniment. The vocal line includes the lyrics "Stars peep-ing out a-bove, Oh be-lov-ed, come!". The piano accompaniment features chords and moving lines, marked with dynamics *mf* and *p*.

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 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. A slur covers the next two measures, starting with a piano (*p*) dynamic and a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Dynamics *mf* and *p* are indicated below the piano staves.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next two measures, starting with a piano (*p*) dynamic and a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Dynamics *cresc.* and *con passione.* are indicated above and below the piano staves.

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

The third system features 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. A slur covers the next two measures, starting with a piano (*p*) dynamic and a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The dynamic *f* is indicated below the piano staves.

The fourth system shows the piano accompaniment for the final part of the piece. It consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The music concludes with a final chord in the right hand and a sustained bass line in the left hand.

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 enters in the third system with the lyrics "Oh,—". The piano accompaniment continues with a *mf* dynamic. The final system of the score features the lyrics "hear how the mu - sic is ring - ing, Love and" and includes a large slur over the vocal line.

laugh - ter fill the air, All a -

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "laugh - ter fill the air, All a -". The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one sharp (F#) and a 4/4 time signature.

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

The second system continues the vocal line with the lyrics "-round us glad voi - ces are sing - ing, Let us". The piano accompaniment continues with similar harmonic support, maintaining the key signature and time signature.

dance and ban - ish care!

The third system contains the lyrics "dance and ban - ish care!". The vocal line concludes with a final note, and the piano accompaniment provides a rhythmic and harmonic foundation.

The fourth system is primarily piano accompaniment, consisting of two staves. It features a series of chords and moving lines, likely serving as a postlude or accompaniment for the end of the piece.

For the

tune_ is wild - ly throb - bing, And the world is

all - a - gleam; Let us dance, let us

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 rest, indicating a pause in the vocal part. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

The fourth system concludes the piece with the vocal line ending on a final note. The piano accompaniment ends with a final chord and a fermata over the bass line.

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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