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A Song of Great Dramatic Power  
Latest American and English Success

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**MAURICE De WITT**

Music by  
**LEONARD HOPE**

# The Face on the Bar-room Floor



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MESSRS. MARSHALL PALMER, HARRY  
GYLES, HARRY FLEET, PERCY SHETTLE,  
WALLY EDWARDS, CHARLES HOWARD,  
and Others.**

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**Descriptive  
Story  
Song**

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CHORUS.

Baby's eyes . . . they are eyes of blue,  
Your mammy's eyes . . . they were blue eyes too ;  
And whilst I live, and baby I see,  
Baby's eyes . . . will be mammy's eyes to me.

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It's the love that lives for ever,  
The best that you can find ;  
It's the love that changes never—  
So gentle, true and kind.  
And in sunshine or in shadow,  
You will find, whate'er befall,  
That there's no sweetheart like Mother,  
For she loves you the best of all.

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CHORUS.

I like your company, you're just the girl for me,  
I love you dearly, sincerely, say you'll be true ;  
Of girls I've had a few, brown eyes and eyes of blue,  
I'll count them, one little, two little, three little girls,  
But none just like you.

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LYRICS AND MUSIC BY FRED. GODFREY. ARRANGED BY FRID. HALL.

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CHORUS.

If this should meet the eye  
Of a young man passing by,  
If he's on the lookout for a bride,  
Will he lift up the latch, and just walk inside ;  
There's "welcome" on the mat,  
So come straight through ;  
There's a nice little home at number one,  
Waiting for number two.

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CHORUS.

Eyes of Blue . . . .  
I've set my heart on you . . . .  
You are the sweetest girl  
I ever knew . . . .  
Just say yes . . . .  
Give me your answer do . . . .  
For you must know, dear . . . .  
I've set my heart on you.

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# "THE FACE ON THE BAR-ROOM FLOOR."

0904

30

OK

Lyrics by MAURICE DE WITT.

Music by LEONARD HOPE.

*Tempo di Valse*

PIANO *mf*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a series of chords and single notes, including a prominent B-flat in the first measure. The left hand starts with a bass clef and a similar key signature and time signature, playing a steady accompaniment of eighth and quarter notes. The piece concludes with a double bar line and a repeat sign.

The Bar-room was crowd-ed one  
The crowd gath-ered round and stood

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "The Bar-room was crowd-ed one / The crowd gath-ered round and stood". The piano accompaniment includes a treble and bass clef. The key signature remains two flats, and the time signature is 3/4. The piano part includes a dynamic marking of *p* (piano).

calm sum-mer's eve, The air filled with laugh-ter and song, \_\_\_\_\_ When a  
great-ly a - mazed At the beauti-ful face that he drew; \_\_\_\_\_ He

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "calm sum-mer's eve, The air filled with laugh-ter and song, \_\_\_\_\_ / great-ly a - mazed At the beauti-ful face that he drew; \_\_\_\_\_ He". The piano accompaniment continues with a treble and bass clef. The key signature remains two flats, and the time signature is 3/4.

tramp old and rag-ged crept in - to the room. With sneers he was hailed by the  
said years a - go we were wed, Nance and I; I ne'er thought that she'd prove un-

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "tramp old and rag-ged crept in - to the room. With sneers he was hailed by the / said years a - go we were wed, Nance and I; I ne'er thought that she'd prove un-". The piano accompaniment continues with a treble and bass clef. The key signature remains two flats, and the time signature is 3/4.

"WON'T YOU COME BACK TO DEAR OLD KILKENNY," Catchy Chorus Song. 6d.



through true:----- Said he, if you'll lis - ten my stor - y I'll tell. If you'll  
But a tempt - er one day came and lured her a - way. My

give me a drink, noth - ing more.----- I'm a brok - en down art - ist, And  
bright hopes in life are no more.----- Then with one fear - ful shud - der He

*rit*  
for you I'll paint A face on the Bar - room floor.-----  
fell dead a - cross The face on the Bar - room floor.

**CHORUS**  
Ah! that face on the Bar - room floor!----- The wo - man that



I a - dored. . . . . What a dif - fer - ent man I might have been

If she were still my heart's own queen. But my dream of life is o'er.

On this earth we'll meet no more. . . . . A cruel, faith-less wife, that I

*Cresc & rit*

*Colla voce*

loved as my life, The face on the Bar - room floor. . . . .

*dim*

*Colla voce dim*

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 Beautiful Words set to a charming melody.
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 Pathetic Story Ballad, always popular, in which "Home, Sweet Home" Melody is cleverly worked in the verse.  
 CHORUS.  
 I wonder if there's a welcome in my home across the sea,  
 For there is where I'm longing once more to be;  
 And my heart is fondly yearning for that land across the foam,  
 So I wonder will they welcome me at Home, Sweet Home.
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 REFRAIN.  
 Abide with me . . . The choir sang soft and low,  
 Bringing back memories of the long ago;  
 Jerusalem the golden . . . he listened to the hymn,  
 And he wondered if there'd be a spot in that golden strand for him.
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 Prettiest Descriptive Home Song. One that will live for ever.  
 Sung by Clarence Tidale.  
 REFRAIN.  
 When we were little children on the village green,  
 All the world with golden sunshine seemed to gleam;  
 I never thought you'd break my heart when you were sweet sixteen,  
 When we were little children on the village green.
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 WORDS BY CLIFFORD JACKSON. COMPOSED BY JOE SLATER.  
 Magnificent Stirring March Song. One of the finest this composer has ever written.  
 CHORUS.  
 Fire! . . . Fire! . . . Fire! . . .  
 Here comes the Fire Brigade! . . .  
 Hear them cheering as they're nearing,  
 Each one a hero ready made;  
 Fire! . . . Fire! . . . Fire! . . .  
 Not one brave heart afraid! . . .  
 We're proud to meet you, we're glad to greet you,  
 The Boys of the Fire Brigade.
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 WORDS AND MUSIC BY ED. SULLIVAN AND STEVEN H. MOORE.  
 Irish March Song, with most catchy chorus. Published by Canadian Music Co., Toronto, Canada.  
 CHORUS.  
 Won't you come back to dear old Kilkenny?  
 Come back, Achshla to me!  
 Life seems so dreary, so sad and weary;  
 Your face I long to see,  
 are, my thoughts are always about you,  
 so far across the foam . . .  
 Won't you come back to dear old Kilkenny,  
 O Ireland and Home, Sweet Home.
114. **THE FACE ON THE BAR-ROOM FLOOR.** Price, 6d.  
 LYRICS BY MAURICE DE WITT. MUSIC BY LEONARD HOPE.  
 Intensely dramatic Song, founded on the famous American Poem. A Story that has been awaited for years.  
 CHORUS.  
 Ah! That face on the bar-room floor,  
 The woman that I adored;  
 What a different man I might have been  
 If she were still my heart's own queen,  
 But my dream of life is o'er,  
 On this earth we'll meet no more—  
 A cruel faithless wife that I loved as my life,  
 The face on the bar-room floor.
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 Sweetly pretty Story Ballad of a soldier returning from battle to find his sweetheart the wife of another.  
 CHORUS.  
 'Tis not always in battle that a soldier meets his fate,  
 'Tis not 'midst the cannon's rattle where the hardest pang awaits.  
 'Twas a beautiful woman, fair, an angel that I love still,  
 She proved false to me, so child don't you see,  
 'Tis not always the bullets that kill.
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 CHORUS.  
 Take a neat little cosy cottage,  
 Take a dear little wife, so true,  
 Take a sweet baby voice that whispers:  
 "Oh daddy! I do love you!"  
 Take the bright happy scenes of gladness,  
 Not a sorrow or care comes nigh;  
 Take the love and the joy, wife and dear baby boy,  
 That's a picture that gold cannot buy.

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