

Three Maids and a Man.

Lyric by
GUY F. STEELY.

Music by
FRÉDÉRIC CHAPIN.

Moderato.

Piano. *f*

p % till ready.

The piano introduction is written for a grand piano in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The first system consists of two staves. The right hand starts with a series of eighth notes, while the left hand plays a simple accompaniment of eighth notes. The second system continues this pattern. The third system features a repeat sign followed by a section marked 'p' (piano) and 'till ready', which consists of a few chords and a half note.

Now once it tran-spir - ed That three maids ad - mir - ed One
The flirt she be - gan her Cam - paign in a man - ner That
An end to his scorn - ing Of love came one morn - ing; He

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment provides a steady accompaniment with chords and moving lines in both hands. The dynamic marking 'mf' (mezzo-forte) is placed below the piano part.

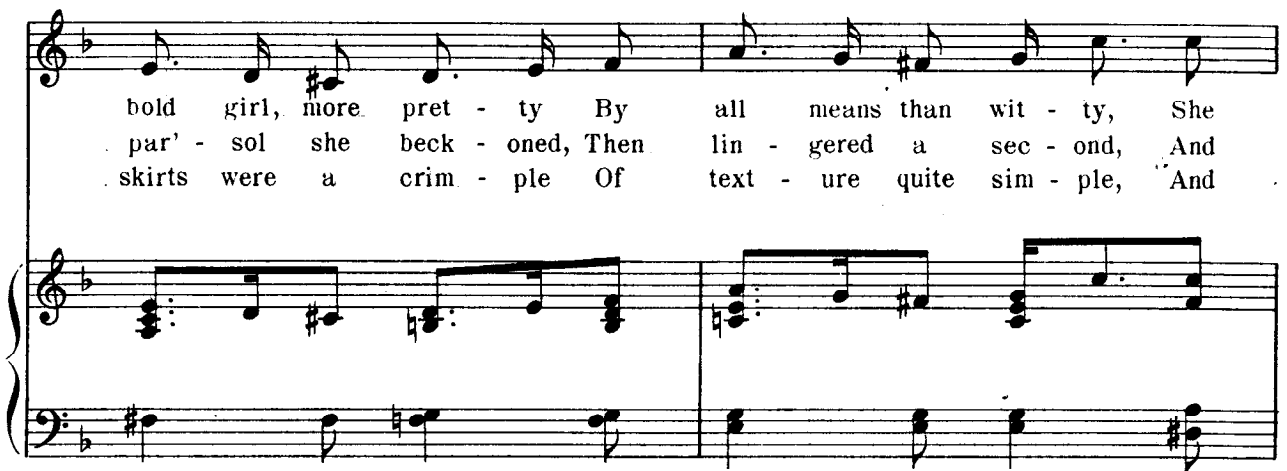
man, and de - sir - ed His heart to se - cure. One maid was au - da - cious, An -
caused him to scan her With dig - ni - fied air. With - out cer - e - mo - ny She
met with - out warn - ing The maid - en de - mure. His heart flut - tered slight - ly; He

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a similar rhythmic pattern to the first line. The piano accompaniment remains consistent, supporting the vocal line. The lyrics are printed below the vocal staff.

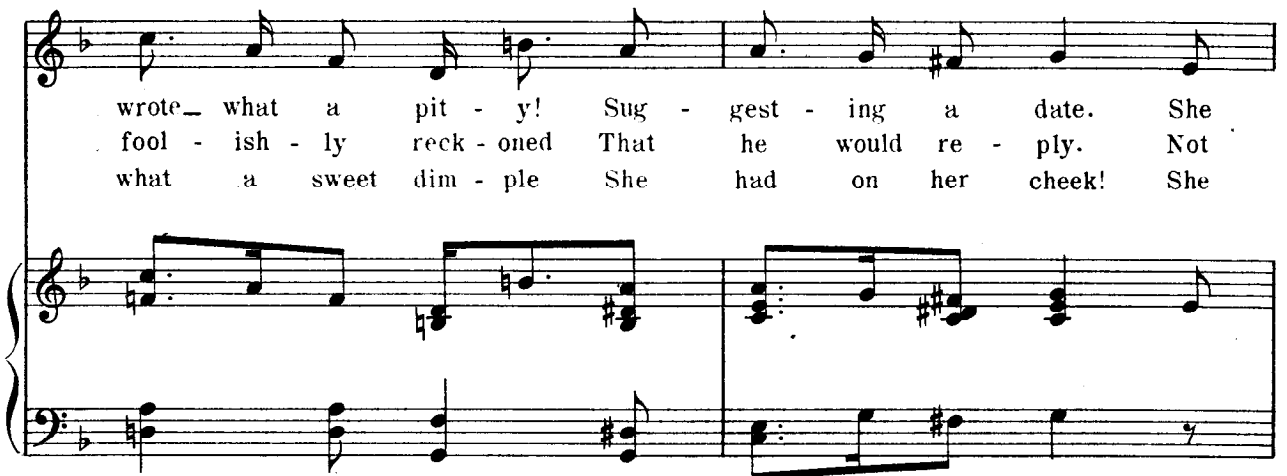
Copyright MCMIV by M. Witmark & Sons.
International Copyright Secured.



oth - er_ oh gra - cious! Was ve - ry flir - ta - tious; The third was de - mure. The
winked "a Mar - con - i," And though he looked ston - y She did not de - spair. With
felt of it light - ly, And said ve - ry right - ly, "She'll suit me, I'm sure." Her



bold girl, more pret - ty By all means than wit - ty, She
par' - sol she beck - oned, Then lin - gered a sec - ond, And
skirts were a crim - ple Of text - ure quite sim - ple, And



wrote_ what a pit - y! Sug - gest - ing a date. She
fool - ish - ly reck - oned That he would re - ply. Not
what a sweet dim - ple She had on her cheek! She

cool - ly al - lud - ed To some place se - clud - ed Where
 one look he cast her; He walked all the fast - er; He
 smiled up so faint - ly And court - e - sied quaint - ly. Her

no one in - trud - ed, And said she would wait.—
 went right on past her, And she won - dered why.—
 man - ner was saint - ly; He just had to speak.—

rit.

REFRAIN.

There she wait - ed all in vain; Nev - er saw that man a - gain;
 Now she is a gid - dy dame, And she has not chang'd her name;
 Now they're mar - ried and they say They're as hap - py as the day

p a tempo.

Got the mit - ten Though she'd writ - ten In a ve - ry ten - der strain.
 Long past thir - ty, And as flir - ty As she was ere wrink - les came.
 When so sweet - ly And com - plete - ly She first stole his heart a - way.

Now she lives the past to rue, With a cat and par - rot too.
 An - y one could have her now For the ask - ing, but some - how
 Girls a mor - al can se - cure From my sto - ry, I am sure:

Poor old spin - ster! Time con - vinced her That she would - n't do. do. —
 When they spy her They re - tire With an ic - y bow. bow. —
 They can mar - ry If they're ve - ry Mod - est and de - mure. mure.

rit. *a tempo.* *rit.* *D.S.*