

SM 1125

# The Little Girl Up There.

Words by  
O. A. HAUERBACH.

Music by  
KARL HOSCHNA.

Tempo di Valse.

Piano.

*mf accel.* *sfz*

Laugh - ing and jol - ly and hap - py, ——— The crowd wan - dered  
'Tis not the man who laugh's loud - est, ——— Who's got the most

*p a tempo.*

out in the park. ——— While each lit - tle girl with her  
joy in his heart. ——— It is - n't the girl who walks

chap - pie, ——— Tried to strike up a match in the dark. ——— A -  
proud - est, ——— Who has con - quered most men by her art. ——— There's

*poco rit.* *poco rit.*

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*a tempo.*

mong them all, one fel - low on - ly, Sat a - lone with no  
man - y a girl who is beam - ing, On some man like a

*a tempo.*

girl by his side. Some one said to him "Lad are you  
dear lit - tle elf. While he en - vies the man who sits

*rit.*

lone - ly?" But he on - ly laughed and re - plied. Some like a  
dream - ing. And sing - ing a - lone to him - self.

*rit.* *p*

**REFRAIN.**  
Slowly with expression.

bright girl, — Say she's the right. girl. — Some like a girl who's just de -

mure. — Some like a sad girl, — A nev-er glad girl. — Some like a

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a long note on 'mure.' followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

girl who's slow, but sure. — Some like a sly girl, — A ro-guish

The second system continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure with a long note on 'girl' and a descending line. The piano accompaniment maintains the chordal and rhythmic patterns established in the first system.

eye girl. — Some like a girl with haught-y air. — But mine's a

The third system shows the vocal line with a long note on 'eye' and a phrase 'But mine's a'. The piano accompaniment includes some dynamic markings like 'f' (forte) and 'p' (piano) in the right hand.

dear girl, — A real good cheer girl, — And she's my lit-tle girl up there.

The fourth system concludes the piece with the vocal line ending on 'up there.' and a first ending bracket. The piano accompaniment features a final cadence with a first ending flourish.

2. *pp* there. Ah

CHORUS.

Some like a bright girl, Say she's the

*mf* Some like a bright girl,

*pp* Some like a

2. Ah Ah

right girl. Some like a girl who's just de -

Say she's the right girl A girl who's just de -

bright girl, Or one just de -

— Some like a girl just de - mure. Ah

mure, Some like a sad girl, A nev - er

mure, Some like a sad girl,

mure, A sad girl ne'er

glad girl. Some like a girl who's slow, but

A nev - er glad girl. Some a girl who's slow, but

glad girl. Some like a girl who's slow, but

Ah

sure. Some like a sly girl, A ro-guish

sure. Some like a sly girl.

sure. Sly girl Ro-guish

Ah Ah

eye girl. Some like a girl with haught-y

A ro-guish eye girl A girl with haught-y

eye girl. A girl with haught-y

Ah Ah

air. But mine's a dear girl, A real good

air. But mine's a dear, Yes mine's a dear girl.

But mine's a dear girl, Real good

Ah Ah

cheer girl, And she's my lit - tle girl up there.

A real good cheer girl, My lit - tle girl up there.

cheer girl, My lit - tle girl up there.