

# At the Meeting House To-night



LYRIC BY  
**LEO  
WOOD**

MUSIC BY  
**STEPHEN O.  
JONES**



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STARICK



# Try this over on your Piano.

## Belle of the Ball.

Tempo di Valse Moderato.

Words & Music by CHAS. K. HARRIS.

The piano introduction is written in 3/4 time with a key signature of one flat (B-flat). It begins with a forte (f) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady accompaniment of chords and eighth notes.

VOICE.

The vocal line begins with a piano (p) dynamic. The lyrics are:  
1. You ask me why I'm sad at heart, You nev - er  
2. I'll ne'er for - get the ball that night, My sweet-heart

The piano accompaniment continues with a steady accompaniment of chords and eighth notes, supporting the vocal melody.

The vocal line continues with the lyrics:  
hear me laugh, You ask me why my  
was di - vine, And as I kissed her

The piano accompaniment continues with a steady accompaniment of chords and eighth notes, supporting the vocal melody.

The vocal line concludes with the lyrics:  
tears they fall, up - on her pho - to - graph, She  
dear sweet lips, she prom - ised to be mine, And

The piano accompaniment continues with a steady accompaniment of chords and eighth notes, supporting the vocal melody.

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Lyric by  
LEO WOOD.

Music by  
STEPHEN O. JONES.

Tempo di Marcia.

The musical score is written in 2/4 time and consists of several systems. The first system shows the piano introduction with a tempo marking of 'Tempo di Marcia.' The second system includes the vocal line with the lyrics 'Lis - ten Black-ville's' and piano accompaniment. The third system continues the vocal line with lyrics: 'un - to me\_ and I'll tell to thee, - All you col - ored folks\_ big brass band\_ is at your com - mand, - With their in - stru - ments\_'. The fourth system continues the vocal line with lyrics: '- black and brown, - There is goin' to be - a fes - shin - ing bright, - And there'll be a prize - for the'. The piano accompaniment includes various musical notations such as triplets, dynamics like 'mf' and 'p', and articulation marks.

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tiv - i - ty — At the meet - ing house here in town, — So I  
lar - gest size — Of men's feet that's down there to - night, — All the

want you all — both the large and small, To as - sem - ble down — there to -  
coon - town swells with their dus - ky belles, Will be togged out just — fit to

night, — Help a - long the noise, — with the girls and boys —  
kill, — So get in the swim, — when the coons be - gin —

— And we'll do this thing — up right. —  
— And of fun you'll get — your fill. —

Chorus. *Slowly.*

Ev' - ry - bo - dy come and bring your friends a - long, Put your

Sun-day ha - bits on, Join the mu - sic dance, and song, There'll be do - ings

that will fill you with de - light, At the meet - ing house here to -

1. night. 2. -night.

*D.C.*

*8va*

At the meeting &amp; c. 3