

TOMMY'S FIRST LOVE

HUMOROUS SONG

*Written, Composed
by and Sung*

GEORGE GROSSMITH

In his Popular Sketch
"DO WE ENJOY OUR HOLIDAYS?"

Price 1/-

London:
J. BATH, 23, BERNERS STREET, W.

New York:
BOOSEY & CO., 9, EAST SEVENTEENTH STREET.

COPYRIGHT 1897, BY JAMES BATH, LONDON, ENGLAND.

THIS SONG MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENCE.
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION, HOWEVER, IS STRICTLY PROHIBITED.

TOMMY'S FIRST LOVE.

WRITTEN AND COMPOSED

BY GEO: GROSSMITH.

Not too fast.

VOICE.

PIANO.

p

sempre legato.

I first met my love at a ju - ve - nile par - ty, Such

p *sempre legato.*

beau - ty I'd nev - er be - held, I

found my - self star - ing at her all the

p

This system contains the first two staves of music. The vocal staff (treble clef) has a key signature of two sharps (F# and C#) and a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment (grand staff) features a melody of quarter notes in the right hand: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, and a bass line of half notes in the left hand: D3, F#3, A3, C4, E4, G4, B4, A4, G4, F#4, E4, D4. A piano (*p*) dynamic marking is present at the start of the piano part.

eve - ning; My heart how it beat and it

This system contains the next two staves of music. The vocal staff continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment continues with quarter notes in the right hand and half notes in the left hand, maintaining the same melodic and harmonic structure as the first system.

swelled. And fan - cy my

This system contains the next two staves of music. The vocal staff has a half note: D4, followed by a quarter rest, then quarter notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment features a half note: D4, followed by a quarter rest, then quarter notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. A piano (*p*) dynamic marking is present at the start of the piano part.

joy when at last she ap - proached me, Her

This system contains the final two staves of music. The vocal staff has a half note: D4, followed by a quarter rest, then quarter notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The piano accompaniment features a half note: D4, followed by a quarter rest, then quarter notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. A piano (*p*) dynamic marking is present at the start of the piano part.

voice in my ears ev - er sings,

The first system of the musical score for 'Tommy's First Love' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both with the same key signature. The lyrics 'voice in my ears ev - er sings,' are written below the vocal line. The piano part includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. There are also dynamic markings like a crescendo hairpin.

rall.
She took me so kind - ly with

The second system continues the musical score. The vocal line begins with a 'rall.' (rallentando) marking. The piano accompaniment also features a 'rall.' marking in the left hand. The lyrics 'She took me so kind - ly with' are written below the vocal line. The musical notation includes quarter notes, eighth notes, and rests, with some notes beamed together. There are also dynamic markings like a crescendo hairpin.

rall.
her down to sup - per, And gave me the

fz rall e dim.

The third system continues the musical score. The vocal line begins with a 'rall.' marking. The piano accompaniment features a 'fz rall e dim.' (forzando, rallentando, e diminuendo) marking in the left hand. The lyrics 'her down to sup - per, And gave me the' are written below the vocal line. The musical notation includes quarter notes, eighth notes, and rests, with some notes beamed together. There are also dynamic markings like a crescendo hairpin.

ve - ry best things. And

The fourth system concludes the musical score. The vocal line ends with a fermata over the final note. The piano accompaniment also ends with a fermata over the final note. The lyrics 've - ry best things. And' are written below the vocal line. The musical notation includes quarter notes, eighth notes, and rests, with some notes beamed together. There are also dynamic markings like a crescendo hairpin.

4 *a tempo.*

oh! how I love her, how dear - ly I love her, I

a tempo.

know that one day she'll be mine, Tho'

cres.

cres.

some - one has told me that she's eight and twen - ty, And

I - well I'm on - ly just nine!

colla voce.

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems. The first system begins with a measure rest for the voice, followed by the lyrics 'oh! how I love her, how dear - ly I love her, I'. The piano accompaniment consists of chords and single notes. The second system continues the melody with 'know that one day she'll be mine, Tho''. It features a crescendo line over the final two measures. The third system contains the lyrics 'some - one has told me that she's eight and twen - ty, And'. The piano part has a more active bass line. The fourth system concludes with 'I - well I'm on - ly just nine!'. The piano accompaniment ends with a long, sustained chord in the bass. The tempo is marked 'a tempo.' and 'colla voce.' is indicated for the final system.

I first met my love at a juvenile party,
 Such beauty I'd never beheld,
 I found myself staring at her all the evening;
 My heart, how it beat, and it swelled.
 And fancy my joy when at last she approached me,
 Her voice in my ears ever sings,
 She took me so kindly with her down to supper
 And gave me the very best things.

And oh! how I love her, how dearly I love her,
 I know that one day she'll be mine,
 Though someone has told me that she's eight and twenty,
 And I—well I'm only just nine!

I said, "Be my sweetheart," she said, "With great pleasure,
 My husband one day you shall be,"
 And then she desired me to turn out my pockets,
 My wealth she was anxious to see.
 I'd threepence in coppers, an odd waistcoat button,
 A penknife—blades broken, worse luck!
 A pencil, some string and a small piece of toffee
 Which fast to the penknife had stuck.

But oh! how I love her, how dearly I love her!
 I know that one day she'll be mine,
 Though someone has told me that she's eight and twenty,
 And I—well I'm only just nine!

I'll ever remember that jolly good supper,
 The things that she placed in my way,
 So hungry, I tasted each dish on the table,
 In fact, I was ill all next day.
 And then came the parting, my tears began starting
 To think that the evening was done,
 She gave me a kiss and she said "We must wait, dear,
 Until you have turned twenty one."

And oh! how I love her, how dearly I love her!
 I know that her heart I have won,
 But when the time comes she will only be forty,
 But I shall be then twenty one.

HUMOROUS SONGS, &c.,

By GEORGE GROSSMITH, CORNEY GRAIN, &c.

Price 2s. Each (Net) Post Free.

* DENOTES ADDITIONAL BANJO ACCOMPANIMENT.

GEORGE GROSSMITH.

Johnnie at the Gaiety.
My Friend Nicholas.
*The Baby on the Shore.
I'm his Daisy.
The American Girl.
The Dismal Dinner Party.
His Nose was on the Mantel-piece.
I am so Volatile.
I don't mind Flies.
What we Sailors never do.
Always Funny.
The Bay of Battersea.
There's nothing very singular in that.
I've loved another Girl since then.
The very much up-to-date Mama.
*The Society Nigger.
Go on Talking—don't mind me.
The Old Organ Man.
Cod Liver Oil.
Natural, quite Natural.
Oh! take me away!
I am tired of the Moon, my Love, and Myself.
I am not in the Vein to-night, my Muse.
Duke and Duchess of Brickwall Town.

The Mother and her Child were there.
The Lords and the Commons are getting mixed.
The Noisy Johnnie.
An Awful Little Scrub.
The Bus Conductor's Song.
Do not Spoil Your Children.
The Duke of Seven Dials.
Eighteen and Three.
The Gay Photographer.
He was a Careful Man.
He was a Careless Man.
He went to a Party.
How I became an Actor.
I am a Respectable Spectre.
The Lost Key.
The Shortsighted Man.
French Verbs.
An Awkward Attack of Nervousness.
The Happy Fatherland.
Tinkle-Tootle-Tum.
My Nancy Loves Me Truly.
The Parrot and the Cat.
A Peculiar Man.

Peculiar Cases.
See Me Reverse.
That Summer Quarter's Rent.
Too Slow.
Yeo Heave Ho! to Sea We'll Go.
The Great Tay-kins.
A Very Queer Crew.
*Wait till the Sun am Hot upon de Head.
See Me Dance the Polka.
Keep the Baby Warm, Mother.
My Janet (English Ballad gone wrong).
Oh! I wish I were some other Fellah!
Whack! Whack!!! Whack!!! or, the Wonderful Irish Stick.
Thou of my Thou (a fashionable love song).
The Autocratic Gardener.
The Truth, or something near it.
A Cockney's Life for Me.
The Silver Wedding (Sketch).
A Juvenile Party (Sketch).
A Little Yachting (Sketch).
When You were Six and I was Three (Duet).
The Long Bow (Duet).

"Carrottina, the Gardener's Daughter; or, the Pleasant Peasant and the Dreadful Duke."
(A Mysterious Melodrama, written expressly for Children of all ages.) 2s. 6d. net.

"Castle Bang; or, Where's the Heiress?" An Original Musical Farce. Price 2s. 6d. net.
All applications for the performance of these pieces must be made to the Publisher.

POLKA	"See Me Dance"	Edward Solomon.
QUADRILLE	(ON GEORGE GROSSMITH'S POPULAR SONG.)	
	"Humorous"	Charles Coote.
	(ON GEORGE GROSSMITH'S POPULAR SONGS.)	
POLKA	"The Cottage"	George Grossmith.
NEW LANCERS.. .. .	"The Society Clown"	Edward Solomon.
	(ON GEORGE GROSSMITH'S FAMOUS SONGS.)	
NEW GALOP	"The Noisy Johnnie"	George C. Pritchard.
	(ON GEORGE GROSSMITH'S FAMOUS SONGS.)	

CORNEY GRAIN.

My old Dress Suit.
Me-ow (Pussy Cat's Courtship).
Not Quite Nice.
Not Made in Germany.
The Little Crossing Sweeper.
Faded Photographs.
The Ballade of the Chocolate Cream.
The Four 'Oss Sharrybaug.
My Old Clay Pipe.
Come Along.
Tilly up Boys.
Tilda Banks.
He's on the Move.
Grandmama's Song.
I cannot sing the new Songs.
The Moan of the Muzzled.
A Fiddle Fiddle Fal-lal-lay.
A Recipe for Comic Songs.
Our Daughters.
The Ole Black 'Oss.
Be always kind to Animals.

Jarge's Jubilee.
The Amateur Yachtsman.
He Did and He Didn't Know Why.
I'm a Chappie.
The Old Gown.
Old Pilot Jim.
The Masher King of Piccadilly.
I Bann't such a Fool as I Looks.
Kicklebury Brown.
The Owls and the Mice.
Mr. Justice Dimple.
Society Smith.
Oh! Jamais en Angleterre.
The Three Anglers.
Pepita! (additional Guitar Accompaniment).
The Children's Voices.
The Cautious Lover.
Three Merrie Mays.
The First Cigar.
The Actor and the Bishop.
*Banjomania.

The Old English Bun.
The Old Couple's Polka.
The Polka and the Choir Boy.
*De Ole Umbrella.
To 'Arry by the Sea.
That Girton Girl.
It's Lucky I keep my Temper.
The Boy in Pantomime.
The Old Trombone.
Society Step-dancing.
Photographomania.
Johnnie! Me and You!!
The Weather.
When all the world is young, lad.
(C. Kingsley's Words).
I'm a Gitana, Happy and Gay.
(Sung by Miss Fanny Holland).
When Night Her Heavy Mantle.
(Sung by Mr. A. Collard).
Oh! Pleasant it is in the Moonlight.
(Vocal Duet).

NEW POLKA	"En Avant"	Corney Grain.
NEW POLKA	"The Old Couple's"	W. C. Levey.

BATH'S "SOCIETY SONGS."

Composed expressly by EDWARD SOLOMON.

"Fashionable French," Written by Rutland Barrington.
Sung by Miss JESSIE BOND.
"The Awful Child," Written by Rutland Barrington.
Sung by Miss JESSIE BOND.
"Sweet Time of Dreams," (Ballad), Written by Rutland Barrington.
Sung by Miss DECIMA MOORE.
"Hypnotism," Written and Sung by Rutland Barrington.

"Uniformity," Written and Sung by Rutland Barrington.
"The Marriage Barometer," Written and Sung by Rutland Barrington.
"Committees," Written and Sung by Rutland Barrington.
"Aetheticism," Written and Sung by Rutland Barrington.
"The Conscientious Bobby," Written by Rutland Barrington.
Sung by W. H. DENNY.
"Over the Way," Written and Sung by G. P. Hawtrej.

LONDON :

J. BATH, 23, Berners Street, Oxford Street,
And of all Music-sellers throughout the World.