

# THE GAY MUSICIAN

A COMIC  
OPERA

BOOK & LYRICS BY  
CHAS. J. CAMPBELL  
AND  
EDWARD SIEDLE  
  
MUSIC BY  
JULIAN EDWARDS



Saucy Sparrow.....	50
Lovelight Beaming from Your Eyes.....	50
That's How I Got Treated.....	50
My Soldier Boy.....	50
The Box Office Tells the Story.....	50
That Melody.....	50
It's the Unexpected Happens.....	50
What a Dry World this Would Be.....	50
A Cup of Tea.....	50
I Want to Be Your Baby Boy.....	50
Selection.....	1.00
Waltzes.....	.75
Score.....	2.00

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# The Lovelight Beaming From Your Eyes.

4355

(Lovelight.)

Lyric by  
CHAS. J. CAMPBELL.

Music by  
JULIAN EDWARDS.

Andante.

Piano.

Tempo di Valse-Lento.

EUGENE.

Love! when I wake at morn and see the sun, I think of

thee! I think of thee! Dear! in the twi - light soft, when

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day is done, I think of thee! of thee!

*un poco piu.*  
Sweet! when the Moon's a - sleep and all is still

*un poco rit.* In dark-est night, *un poco piu.* Thy spir - it gent - ly

leads me on un - til I find the light.

*pp*

Love - light! love - light! Beam - ing from your eyes—

*cresc.*

Your lips! dear lips! Breath - ing bliss - ful sighs;—

Sweet heart! your heart, Beat - ing fast— to

*rit.*

mine;— Thy love! My love! Dear - est, best, di -

*rit.*

*a tempo.*

vine!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and includes several triplet markings. The system concludes with a piano (*p*) dynamic marking.

Tho' love may change and you, some-time, for - get, I'd cling to

The second system continues the vocal line and piano accompaniment. The lyrics are "Tho' love may change and you, some-time, for - get, I'd cling to". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

thee, I'd cling to thee; Tho' we in aft - er years as

The third system continues the vocal line and piano accompaniment. The lyrics are "thee, I'd cling to thee; Tho' we in aft - er years as". The piano accompaniment continues with harmonic support.

stran - gers meet, I'd cling to thee, to thee.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "stran - gers meet, I'd cling to thee, to thee.". The piano accompaniment ends with a final chord.

*un poco piu.* *un poco rit.*

Tho' hope were dead and gone, I'd cling to thee — No time could

*un poco piu.* *rit.*

blight Fond mem - o - ries of love and faith and you! and gold - en

*pp*

light. Love - light! Love - light! Beam - ing from your

*crese.*

eyes, — Your lips! dear lips! Breath-ing bliss - ful

MARIE.

Ah! Sweet heart! your heart, Beat - ing fast\_ to  
 sighs: Sweet heart! your heart, Beat - ing fast\_ to

The first system of music consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and quarter notes, with some melodic lines and accompaniment.

mine. Thy love! my love!  
 mine. Thy love! my love!

*cresc.*

The second system of music consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in grand staff. The key signature remains two flats. The music continues with similar melodic and accompaniment patterns. A dynamic marking of *cresc.* (crescendo) is placed above the piano accompaniment in the second measure.

*rit.*  
 dear - est, best, di - vine.  
 dear - est, best, di - vine.

*rit.* *decresc.* *pp*

The third system of music consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in grand staff. The key signature remains two flats. The music concludes with a final cadence. Dynamic markings include *rit.* (ritardando) above the piano accompaniment in the first measure, *decresc.* (decrescendo) above the piano accompaniment in the second measure, and *pp* (pianissimo) above the piano accompaniment in the third measure.