



fay foster

MY MENAGERIE (<i>Mrs. Elder</i>)	-	-	-	-	-	60
<u>High, A</u> (No. 4491)					Medium, G (No. 4460)	
WHEN LOVERS PART (<i>James I. White</i>)	-	-	-	-	-	.60
High, F (No. 4663)					Low, Db (No. 4664)	
SECRET LANGUAGES (<i>Melville Chater</i>)	-	-	-	-	-	.60
High or Medium, A (No. 4665)					Low, G (No. 4666)	
LOVE IN ABSENCE (<i>Alice Monroe Foster</i>)	-	-	-	-	-	.50
High, G (No. 4525)					Low, E (No. 4526)	
THE SHADOW OF THE BAMBOO FENCE (<i>Love Song—Adapted</i>)						.50
High (No. 4328)					Low (No. 4327)	
SWINGING (<i>Jane Burr</i>)	-	-	-	-	-	.60
Medium, G (No. 4636)						



J. fischer & bro. - new york

in birmingham, england at 3. new street

PRINTED IN THE U. S. A.

My Menagerie

HIGH

MRS. ELDER *

FAY FOSTER

VOICE *In march time, with humor*

PIANO

ppp *poco cresc.* *f*

8.....

mf

No need to the cir - cus to go have I,

p

f

For a whole men - ag - er - ie — lives in the sky! —

decresc. *f*

* Permission of "The Youth's Companion"

Orchestra Score and Parts may be had of the publishers

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J.F.&B. 4491-6

<p>When programming this number, mention name of composer, Fay Foster, in full.</p>

Presto

pp

a tempo

decresc.

Ped.

*

p

And when in the tall, thick

p

7

8

grass I lie, I see the pro - ces - sion go

p

b

mf

march - ing by. There are

p

pp

f *subito p*

li - ons and bears and queer lit - tle cats, And

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic and transitions to piano (*p*) with the instruction *subito p*. The piano accompaniment starts with a forte (*f*) dynamic and includes a trill in the bass line. A first ending bracket is shown with a dotted line and the number 8.

poco rit. *f*

moo - lies and mice and long - tailed rats. And

The second system continues the vocal line and piano accompaniment. The vocal line is marked *poco rit.* and *f*. The piano accompaniment also includes a *poco rit.* instruction and features a melodic flourish in the right hand marked with a 9-measure slur and accents.

ff clumsily

great big el - e - phants fol - low be - hind some

The third system features a vocal line marked *ff clumsily* and a piano accompaniment marked *f heavily*. The piano accompaniment consists of heavy, blocky chords in both hands.

p

ver - y fat pigs which, I guess, have just dined. And

The fourth system concludes the piece with a vocal line marked *p* and a piano accompaniment marked *p cresc.*. The piano accompaniment features a crescendo and ends with a final cadence in 2/4 time.

rit. *pp* *a tempo*

some - times a clown sly - ly shows his

rit. *p a tempo* *p*

f *rit. molto pompously* *a tempo*

face, And struts a - bout at a pom - pous

f rit. molto *a tempo*

happily

pace; And I laugh as I see the car - a - van

p

decresc. *p* *legato* *do not retard*

pass, As I lie on my back in the

decresc. *p* *do not retard*

pp dolce

soft green grass;

pp dolce *ppp*

It's lot

sempre pp *rit.*

nic - er than sit - ting squeezed in a row, And the

best of it is there's no pay, — you know, All

you have to do is to look at the sky,

ff

ff

Red.

And you'll

with emphasis
pp rit. molto

pp

* *una corda*

see the pro - ces - sion go

a tempo (Keep perfect march time to end) *strict time*

pp a tempo *strict time*

Red. *

march - ing by.

sempre pp

pp *ppp*

8