

Francis, Day & Hunter
REGD No 257,748
Sixpence Nett

SIXPENNY POPULAR EDITION.

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FOLLOWING IN FATHER'S FOOTSTEPS.

WRITTEN AND COMPOSED
by
E. W. Rogers.

SUNG BY



MISS VESTA TILLEY.


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LONDON. W.C.
FRANCIS, DAY & HUNTER,
142, CHARING CROSS ROAD, OXFORD STREET END.
AND
22, DENMARK STREET, (JUST ROUND THE CORNER.)

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By A. B. CEE.

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The Rudiments of Music; Original Progressive
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Terms, and Easy Step-by-Step Arrangements
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FRANCIS, DAY & HUNTER,

142, CHARING CROSS ROAD (Oxford Street end), LONDON, W.C.

And 3, Church Passage, New Compton Street, W.C.

Following in Father's footsteps.

Written and Composed by

E. W. ROGERS.

Tempo di Polka.

PIANO.

The piano accompaniment is written in 2/4 time and consists of three systems of two staves each. The first system begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. The melody in the treble staff features a series of eighth notes and quarter notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes. The second system continues the melodic line with some rests and a repeat sign. The third system concludes the piece with a final cadence, including a fermata over the final notes in the treble staff.

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mo - ther caught me out one ev'n - ing up The

West End on the spree; She

said, "Where are you go - ing?" But I

an - swer'd, "Don't ask me!—

CHORUS.

"I'm fol_low_ing in fa - ther's foot_steps; I'm fol_low_ing the dear old dad. He's

mf

just in front with a fine big gal, So I thought I'd have one as well. I

don't know where he's go - ing, but when he gets there I'll be glad! I'm

fol_low_ing in fa - ther's foot_steps, yes, I'm fol_low_ing the dear old dad!"

f

D.C.

FOLLOWING IN FATHER'S FOOTSTEPS.

Written and Composed by E. W. ROGERS.

Sung by VESTA TILLEY.

KEY C

1. To fol-low in your fa-ther's foot-steps is A mot-to for each boy, And fol-low-ing in fa-ther's foot-steps is A thing I much en-joy. My mo-ther caught me out one ev'n-ing up The West End on the spree; She said, "Where are you go-ing?" But I an-swer'd, "Don't ask me!—

CHORUS.
'I'm fol-low-ing in fa-ther's foot-steps; I'm fol-low-ing the dear old dad He's just in front with a fine big gal, So I thought I'd have one as well. I don't know where he's go-ing, but when he gets there I'll be glad! I'm fol-low-ing in fa-ther's footsteps,—yes, I'm fol-low-ing the dear old dad!"

2.
Pa said that to the North of England he
On business had to go;
To Charing-Cross he went, and where he booked
I booked first-class, also.
I found myself that night in Paris—to
The clergyman next door
I answered, when he said, "What are
You in this gay place for?"

CHORUS.
"I'm following in father's footsteps; I'm following the dear old dad,
He's trav'ling now for his firm, you see,
In fancy goods, it seems to me.
I don't know where he's going, but when he gets there I'll be glad!
I'm following in father's footsteps,—yes, I'm following the dear old
dad!"

3.
At Margate with papa I toddled out
To have a good old swim;
I didn't know the proper place to bathe
So left it all to him.
I found myself amongst some ladies, and
Enjoyed it, so did pa!
Till ma yelled, "Percy, fie, for shame!"
Said I, "It's all right, ma!"

CHORUS.
"I'm following in father's footsteps; I'm following the dear old dad,
He's just out there with the fair Miss Jupp,
To show me how to hold girls up.
I'm going to hold her next, ma, so when he drops her I'll be glad!
I'm following in father's footsteps,—yes, I'm following the dear old
dad!"

4.
To dinner up in town last night I went,
And pa went there as well;
How many Pommerys we had—my word!
I really couldn't tell.
At 2 A.M. pa started off for home
Like *this*, and so did I!
Folks said, "Mind where you're going!" but
I simply made reply,—

CHORUS.
"I'm following in father's footsteps; I'm following the dear old dad.
He's wobbling on in the front, you see,
And, 'pon my word, he's worse than me.
I don't know where he's going, but when he gets there I'll be glad!
I'm following in father's footsteps,—yes, I'm following the dear old dad!"

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London: FRANCIS, DAY & HUNTER, 142, Charing Cross Road (Oxford Street end).

New York: T. B. HARMS & Co., 18, East 22nd Street.

Telegraphic Address.

ARPEGGIO LONDON

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SIXPENNY POPULAR EDITIONS

... OF ...

Francis & Day's Musical Copyrights.

1. Skylark.
2. I've made up my mind to sail away.
3. Just like the ivy, I'll cling to you.
4. Mister Dooley.
5. My Pretty Zulu Lu.
6. I'm tired.
7. At the Seaside.
8. Oh! isn't it singular?
9. Let go, Eliza.
10. My Lily of the Valley.
11. What is the use of loving a girl?
12. The Miner's Dream of Home.
13. The Brooklyn Cake Walk.
14. For Old Times' Sake.
15. The Tin Gee-Gee.
16. The Blind Boy.
17. My Daddy's a gentleman.
18. Weary Willie Cake Walk.
19. If the Missus wants to drown, let her drown.
20. Berlin Polka.
21. Just a little sunshine.
22. Tears are blessings.
23. Give me back my heart again.
24. Terry, my blue-eyed Irish boy.
25. When the children have gone to bed.
26. Shall I be an angel, Daddy?
27. Sweet Suzanne.
28. When the band begins to play.
29. The Wedding March (*Marie Lloyd*).
30. There's a girl wanted there.
31. Good old Joe (*Herbert Campbell*).
32. Pansy Faces.
33. Veleta Dance.
34. Where the ocean meets the sky.
35. I'se a-waitin' for yer, Josie.
36. Killiecrankie.
37. Lend me your fairy wand.
38. In Friendship's Name.
39. If you can't do any good, don't do any harm.
40. "Varmer Giles."
41. I'm coming home to you.
42. Play that melody again.
43. Blind Irish Girl.
44. And his day's work was done.
45. Sometimes.
46. Doh, ray, me, fah, soh, lah, te, doh.
47. There's music in the air.
48. I live in Trafalgar Square.
49. If you love her, and if she loves you.
50. Come back from Dreamland.
51. Choristers' Waltz.
52. Hey, Donal!
53. Little Yellow Bird.
54. Whose little girl are you?
55. Oh! the business.
56. *Bedelia* (from the successful Musical Play, "The Orchid").
57. *Queen of Love* (Ed. St. Quentin and Clifton Bingham).
58. When the harvest days are over.
59. One touch of nature makes the whole world kin.
60. Good-bye, and God bless you, Jack.
61. Three makes jolly fine company.
62. Why shouldn't I love my little girl?
63. Skylark Waltz.
64. She ain't a bit like the other gals.
65. Now they've got into the London way (from "The School Girl"). Sung by Arthur Roberts.
66. Song of the Thrush.
67. *Dixieland, March Two-Step* (featured at the Vaudeville Theatre).
68. She's my best girl.
69. The Captain said, "I'll stick to my ship."
70. *Sammy* (from the Musical Comedy, "The Earl and the Girl").
71. An Old Love Dream.
72. Don't call for Daddy again.
73. There's an old-fashioned cottage.
74. Give me a ticket to Heaven.
75. You can get a sweetheart any day, but not another mother.
76. We're all getting older every day.
77. The Playground in the Sky.

DOUBLE NUMBERS, ONE SHILLING.

1. Warwick Williams' Grand Selection—"All the Girls."
2. George Le Brunn's Selection of Marie Lloyd's Songs.

LONDON, W.C.:

FRANCIS, DAY & HUNTER,

142, CHARING CROSS ROAD; AND 3, CHURCH PASSAGE, NEW COMPTON STREET.