

# PERHAPS YOU'LL REGRET SOME DAY

## Song and Chorus

WORDS BY PAUL DRESSER MUSIC BY THEODORE F. MORSE.

*Andante moderato.*

*mf*

1. Oh, leave me not in an - ger, Leave me not in this  
 2. I have no fault to find, love, Our past brings no re -

*p*

way, . . . . . 'Tis not for my - self I am plead - ing, Just  
 - gret, . . . . . 'Tis true that my heart is ach - ing, But per -

think what the world would say, I plead for the name of  
 - chance I may soon for - get, What we were to each

wo - man, The grand - est name ere heard, . . . . Tho' we  
 oth - er, If ere you need a friend, . . . . You will

meet let it not be as strang - ers, But as tho' we had nev - er a word.  
 find that my heart has not wav - ered, I will love you as now to the end.

Perhaps you'll regret some day. 3-4.



CHORUS.

*Andante.*

Per - haps you'll be scr - ry some - time, Per -

*p espressivo.*

- haps you're heart will sway, . . . . With e - mo - tion at thought of the

*rall.*

past, love, Per - haps you'll re - gret some day. . . . .

*dim. p pp*

Perhaps you'll regret some day. 3-5.

bright colored silk or chiffon waists or chemisettes, to keep away the sombre appearance. Many of them are made with a braid-trimmed skirt, which is worn with a simple shirt waist of white satin, or any light color one may wish, then over this is worn a blouse to match the skirt, which has a skirted effect below the waist, and belts in with a jewelled or colored enamel belt. Rhinestone buttons, braid, and baby lamb trim the blouse in any way one may care to apply them.

While the majority of sleeves are trimmed at the top a great deal, the tendency of the sleeve among those anxious to air the latest kink of fashion, is a woefully close approach to the old-fashioned tight sleeve, which made women think hard words when



**WALKING SUIT.** The material is French suiting, the 5-gored skirt being 4 yards wide; the seams are lapped and stitched; the blouse is crossed by stitched bands of cloth of a darker shade put on in squares and closed with bone buttons; the revers and girdle are of the darker shade; collar of black velvet; the plastron is barred with braid and to it is attached the high collar; 6 yards of 48 inch goods.

adjusting the hat or veil. Without doubt the perfectly plain tight coat sleeve is immensely trying to most women, and the only way out of the sleeve muddle that is causing so much controversy among dressmakers at present, is for women to openly declare war towards this threatened invasion against the last remnant of a comfortable sleeve, by utterly and positively refusing to wear the skin-tight arm covering, which is slowly but surely advancing in the ranks of fashion.

New women are not so numerous in New York as women with new figures. It is always a great mystery to men how a woman can appear one season with an hour-glass figure, the next with a short, round waist; one season a high bust and the next a low one. But women understand this art, and were these pages written for other than their own eyes the secret would not be talked of openly. The new corset is directly responsible for the new figure this season,

which, to the mind of the writer, is anything but pretty. However, any old thing goes if it is once called *the style*.

The fronts of the new corset are made very straight, and the stays throw the bust down very low, giving a long line from the tip of the bust to the neck. The hips bulge out in a most unflattering style, which gives the waist a very slim appearance. When the "new corset" woman first made her debut she was looked upon as a deformity by men who stared after her, but now the town is fairly teeming with them, the sight has become the rule and not the exception; so perhaps before these pages are read the new figure will give way to a newer one.

Tall, slender women are hugging themselves to note that so many of the new coats are decidedly longer than they were a season ago, while short women are equally happy that their short, natty coats are in quite as good style. The belted blouse has taken on a sort of a peplum that is made detachable, which converts a house blouse into one suitable for the street. Some are circular in form, others longer in front than in the back, while many are slashed and trimmed to meet the requirements of the figure.

We are promised with the spring a blossoming out of novel ideas in the separate blouse that will insure its popularity for at least another twelve months. It surely has very many good points other than economy to recommend it to the wearer, and in spite of the many malicious remarks flung at this garment by those who wear it with less becomingness than many others, the blouse will flourish for some time to come.

Sashes and neck scarfs remain in favor and are made of any material one may care to use, and made in more shapes than one can count. Striped silk with fringed ends, net with lace ends, chiffon with accordion-pleated ends, plain satin ribbon and huge velvet ties now encircle women's necks, and finish with a huge broad bow directly under the chin. They usually wind stork fashion twice around the neck in soft folds. Sashes are made of both heavy and transparent materials, and are placed at the front, back or sides as one may choose. The half-length sashes are worn but there is nothing to recommend them, as the full-length sash that falls to the skirt hem has the grace that no other length can have. Sashes that tie are always made of narrow ribbon. While those of wide ribbon or silk are invariably sewed, unless soft enough to crush into folds without looking mussed afterwards.

Woman is a veritable walking jewelry shop, with her chatelaine that jingles at every step, her chain to which is attached her purse or lorgnon, her numerous jewelled hat pins, and her many bangles that are once again the rage. And with all this display of silver, gold and jewels, comes the word from Paris, that women there are again wearing short chains and locket over high velvet collars. Brooches of all sorts are now brought out for an airing, and two are worn, one on each side of the collar, a little toward the front. If there is anything in contagion, and all signs do not fail, an early return of the earring, that has for some years been tabooed by fashionable women, may with a surety expect a recognizance in the world of fashion and dress.

The fashionable shoe is severely plain, and swell women have discarded any approach to the toe-tipped shoe, which has found such extensive favor. The tipless vamps are made quite long, which give the long slender appearance to the foot—so-called aristocratic.

Winter stockings are very gay indeed, and come in silk, lisle, cotton, and wool, and are plaided, clocked, figured, striped and plain. We are indeed threatened with a ruling style of gayety in hosiery, which means certain death to the black stocking.

Bustles are with us in all their pristine glory. In fact they have never gone out, for most women have always worn the cushion of silk and curled hair attached to the band of her dress skirt. There are few women who do not need the small pad or bustle, as most figures sink in, or are flat just below the waist line at the back. The pad of curled hair is hot, and voted by physicians a detriment to health. The most practical, comfortable and coolest thing to wear, is a bustle made entirely of feather bone, that never gets out of shape by bending, and is made in skeleton form, so adjusted to the band as to fall where it belongs—a trifle below the waist line. They are light, elastic and durable, being so cleverly shaped as to leave no suspicion that a bustle is worn.

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