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Henry W. Savage
Offers
The New
Musical Comedy

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1

Have A Heart

Book by
P.G. Wodehouse
and Guy Bolton
Music by JEROME KERN

T. B. HARMS
AND
FRANCIS, DAY & HUNTER
NEW YORK

UNIVERSITY OF ILLINOIS
LIBRARY

Henry W. Savage Offers

The New Musical Comedy

HAVE A HEART

Book and Lyrics by

GUY BOLTON and P. G. WODEHOUSE

Music by

JEROME KERN

Staged by

Edward Royce

VOCAL SCORE

TWO DOLLARS

NEW YORK
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CHARACTERS

(In the order of their appearance)

HENRY, the elevator boy at Schoonmaker's. . . . . Billy B. Van
TED SHELDON. . . . . Donald Macdonald
LIZZIE O'BRIEN. . . . . Marie Hollywell
DETECTIVE BAKER, of the Blueport Police . . . . . Eugene Keith
RUTHERFORD SCHOONMAKER, proprietor of the Schoonmaker Department Store . Thurston Hall
CAPTAIN CHARLES OWEN . . . . . Roy Gordon
PEGGY SCHOONMAKER . . . . . Margaret Romaine
MRS. PYNE, Peggy's aunt . . . . . Flavia Arcaro
MATTHEW PYNE . . . . . James Bradbury
DOLLY BRABAZON . . . . . Louise Dresser
YUSSUF, the entertainer . . . . . Joseph del Puente
MAITRE D'HOTEL . . . . . Eugene Revere

Shoppers Misses Rosalie Mellette, Helyn Eby, Charmion Furlong, Dazie Burton, Anne Sands, Grace Du Bois, Annette Besuden, Margaret Fritts.

Salesgirls—Misses Doris Predo, Martha Parsons, Alice Maurice, Mabel Guilford, Marie Hollywell, Helen Lane, Belle Bowman, Helen Donohue.

Men—Messrs. William Deacon, Will Smith, Paul Mountaney, Bert Pullaney, Roy Wells, Will Cobb, Earl Jordon, Walter Burke, Jules Rigoni, Arthur Eley.

SYNOPSIS OF SCENES

ACT I.

Lingerie Room at Schoonmakers.

ACT II.

SCENE 1—Lounge of the Ocean View Hotel. Night.
Curtain will remain down half a minute to denote lapse of time.

SCENE 2—The Same. Next morning.

Place—Blueport, R. I. Time—The Present.

Musical Numbers

Conductor, Gustave Salzer

			Page
	Overture		2

ACT I.

1	Entrance —"Shop"	Salesgirls	12
2	Duet —"I'm So Busy"	Lizzie and Ted	16
3	Musical Scene —"Have a Heart"	Ruddy	20
4	Song —"Look In His Eyes"	Peggy and Ensemble	25
5	Duo —"I Am All Alone"	Ruddy and Peggy	32
6	Song —"I'm Here, Little Girls, I'm Here"	Ted and Girls	35
7	Dance Duet —"Bright Lights"	Dolly and Henry	40
8	Musical Scene —"The Road That Lies Before"	Ruddy and Peggy	44
9	Finale	Ensemble	51

ACT II.

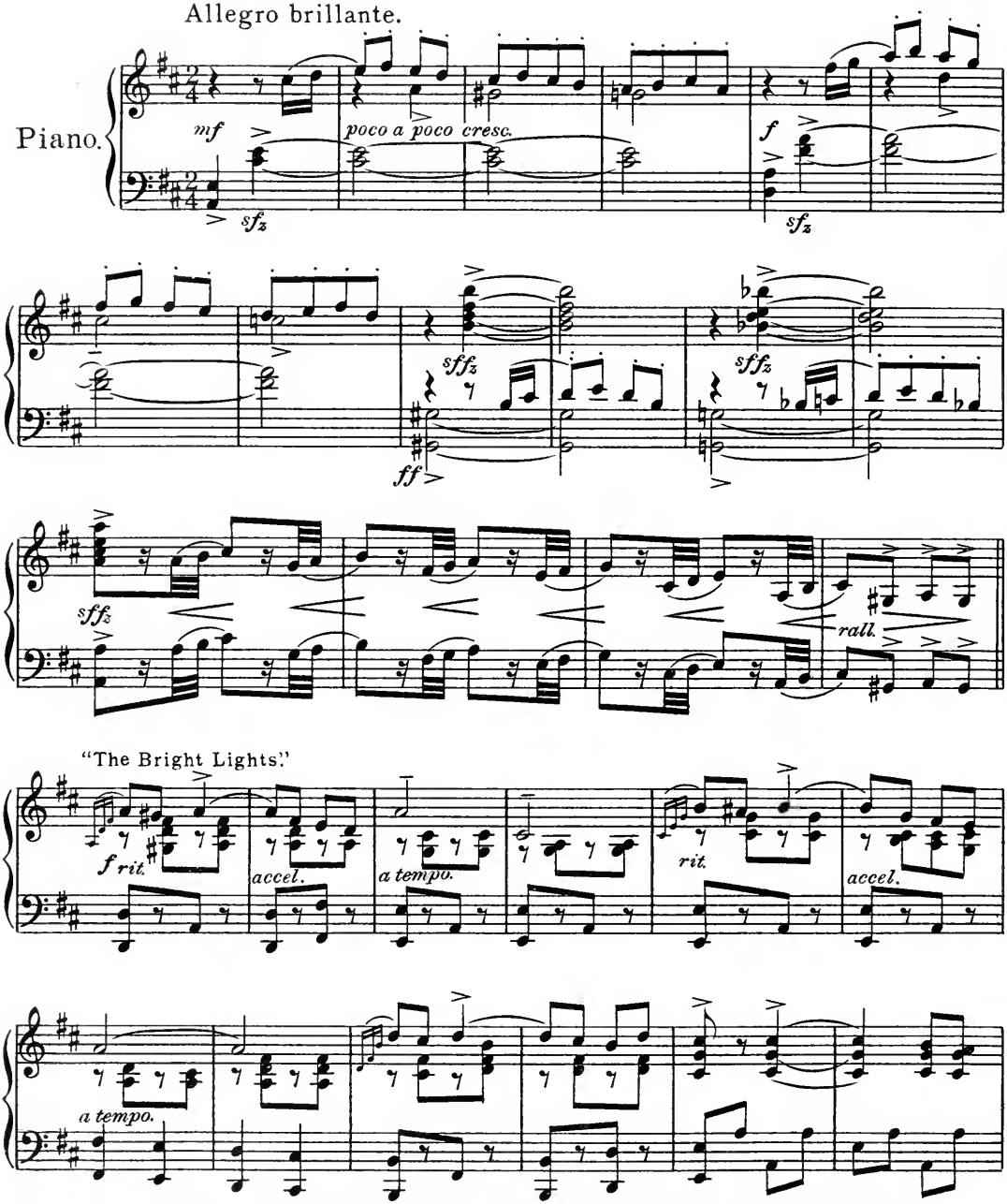
1	(a) – Opening Chorus	Guests	64
	(b) —"Samarkand"	Yussuf and Ensemble	
2	Song —"Honeymoon Inn"	Peggy and Ensemble	76
3	Song —"It's a Sure, Sure Sign"	Dolly	80
4	Duet —"My Wife My Man"	Peggy and Ruddy	84
5	Duo —"You Said Something"	Ted, Lizzie and Ensemble	88
6	Song —"Daisy"	Peggy	91
7	"Reminiscences"	Orchestra	94
8	Song —"Napoleon"	Henry, Flunkeys and Girls	95

Have A Heart.

Selection.*

JEROME KERN.
arr. by Chas. Miller.

Allegro brillante.



* NOTE: This Selection is identical with the one published for orchestra and both may be played together.

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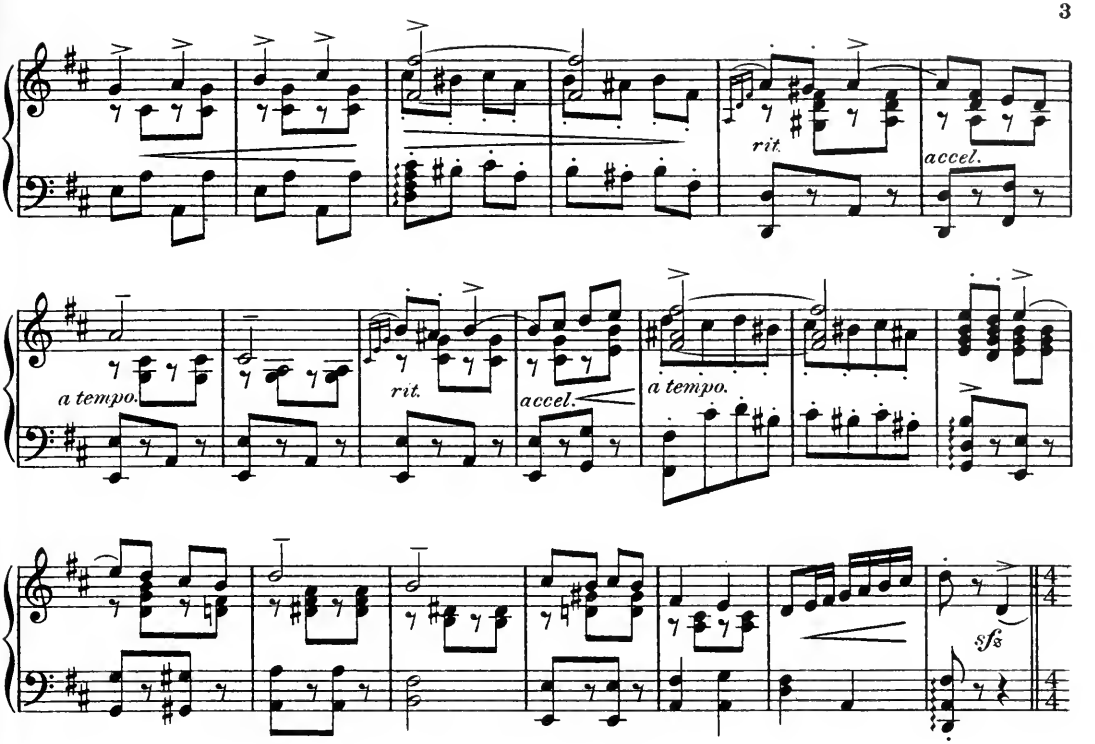
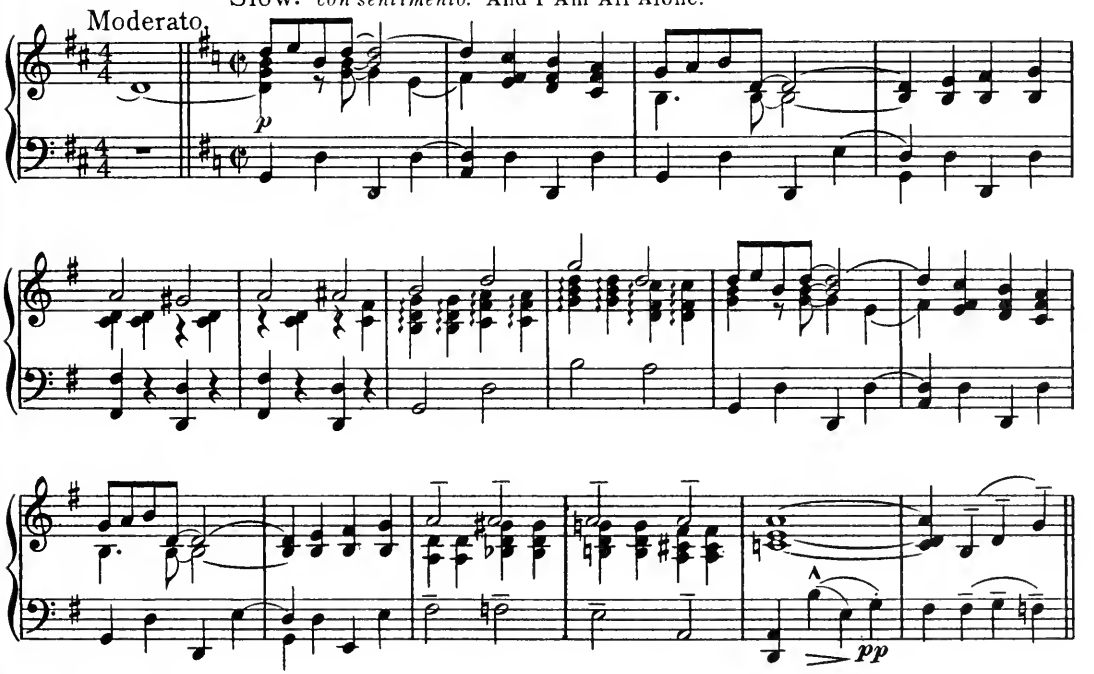
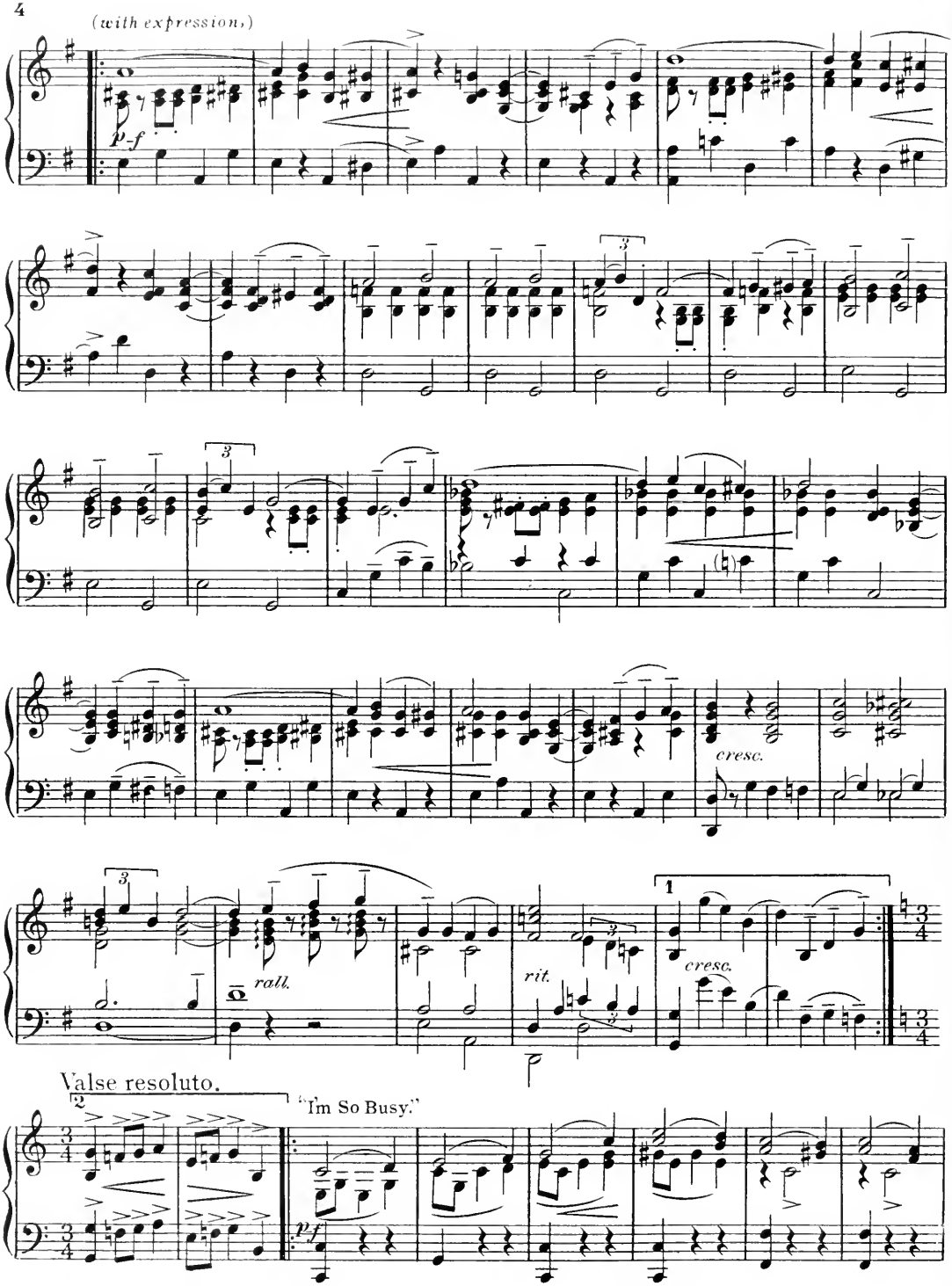
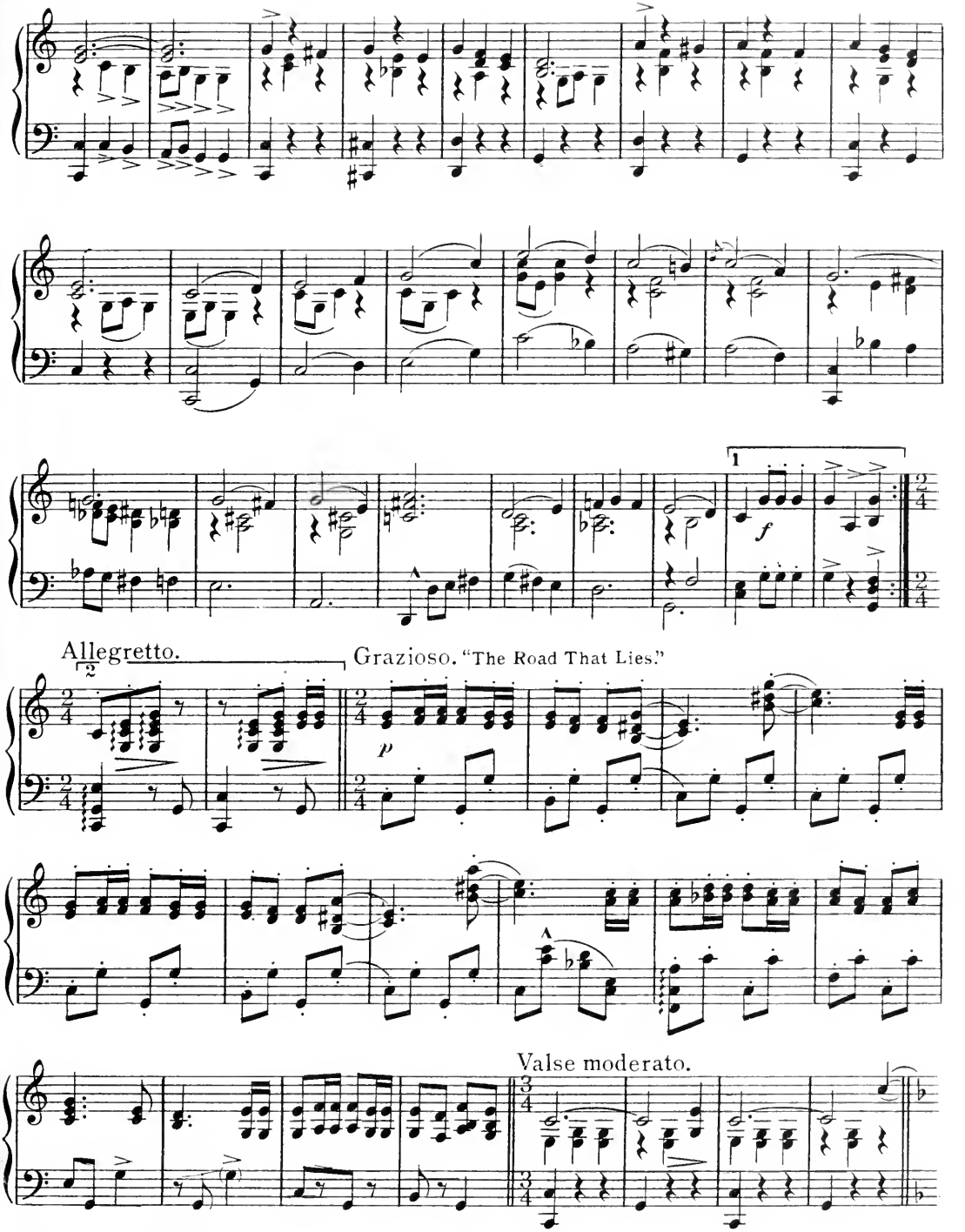
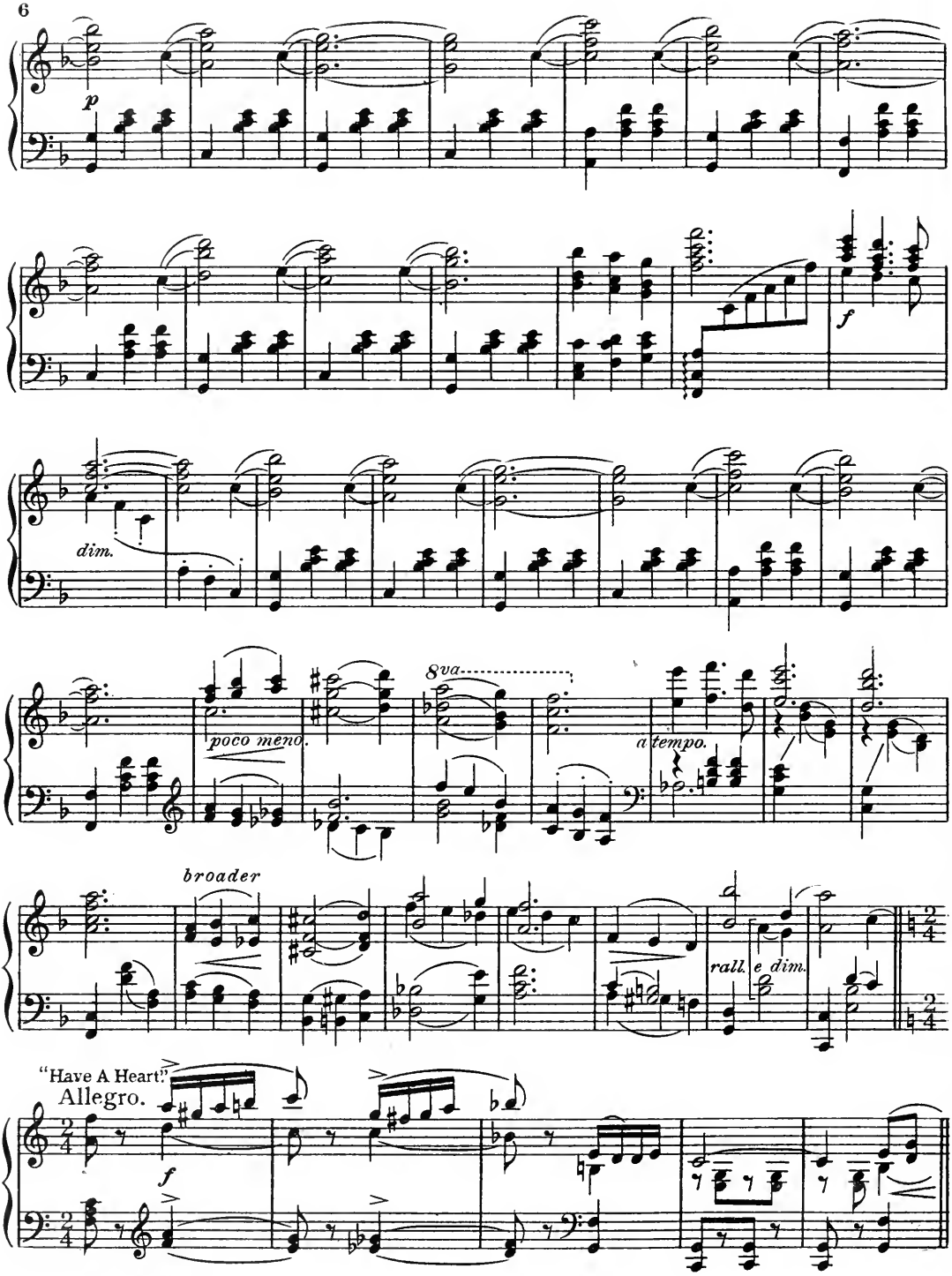


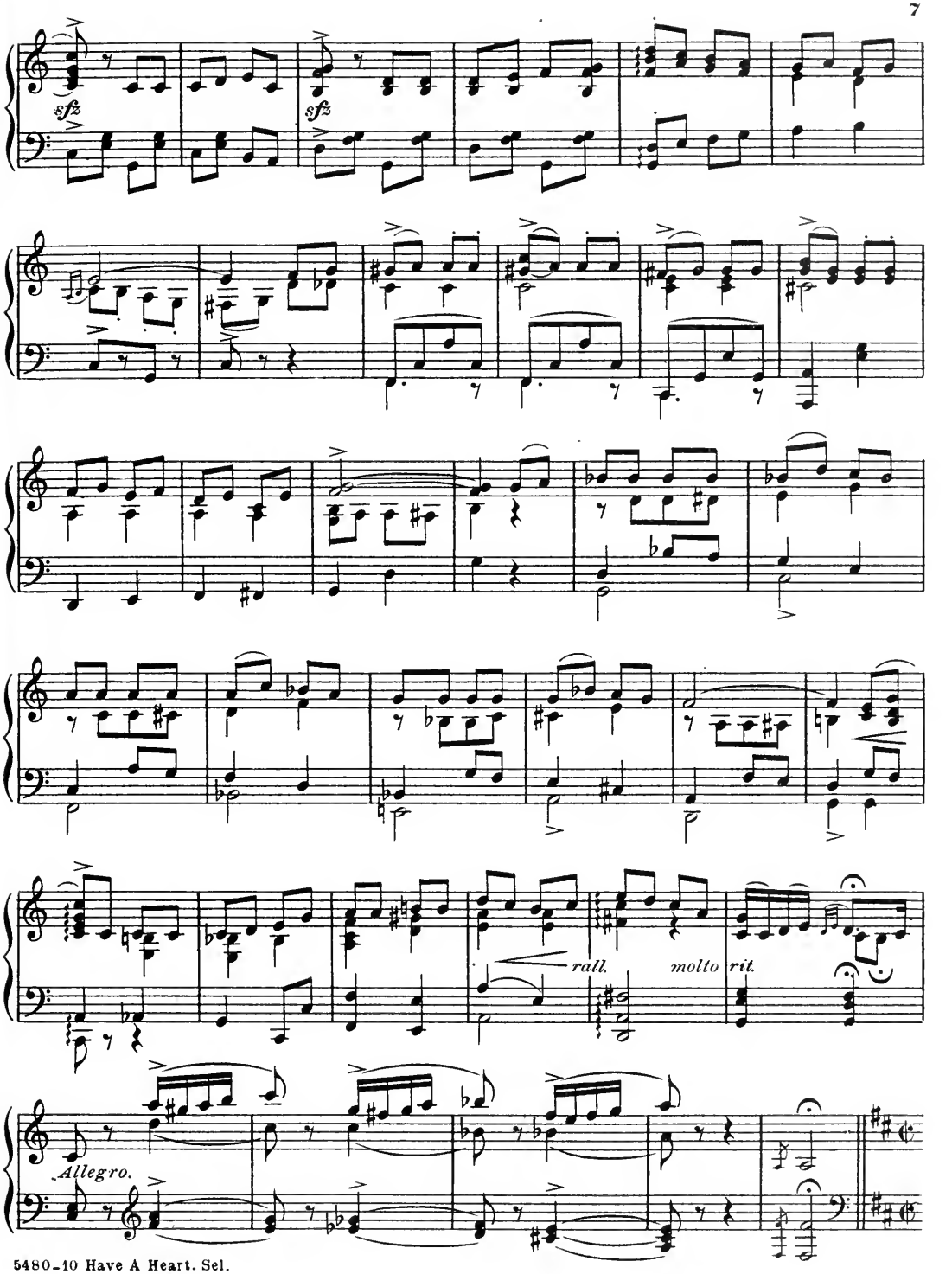
Slow. *con sentimento.* "And I Am All Alone."

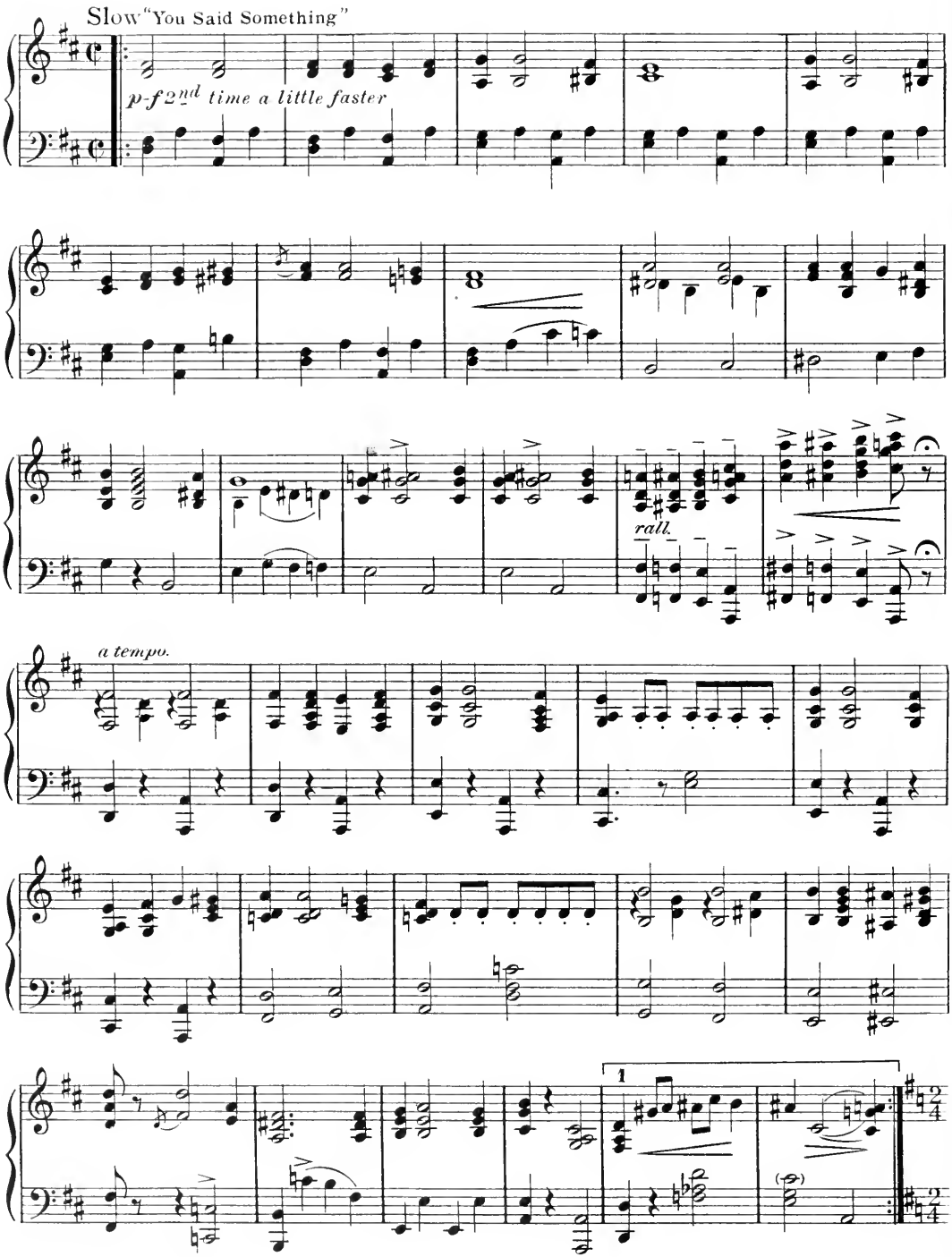


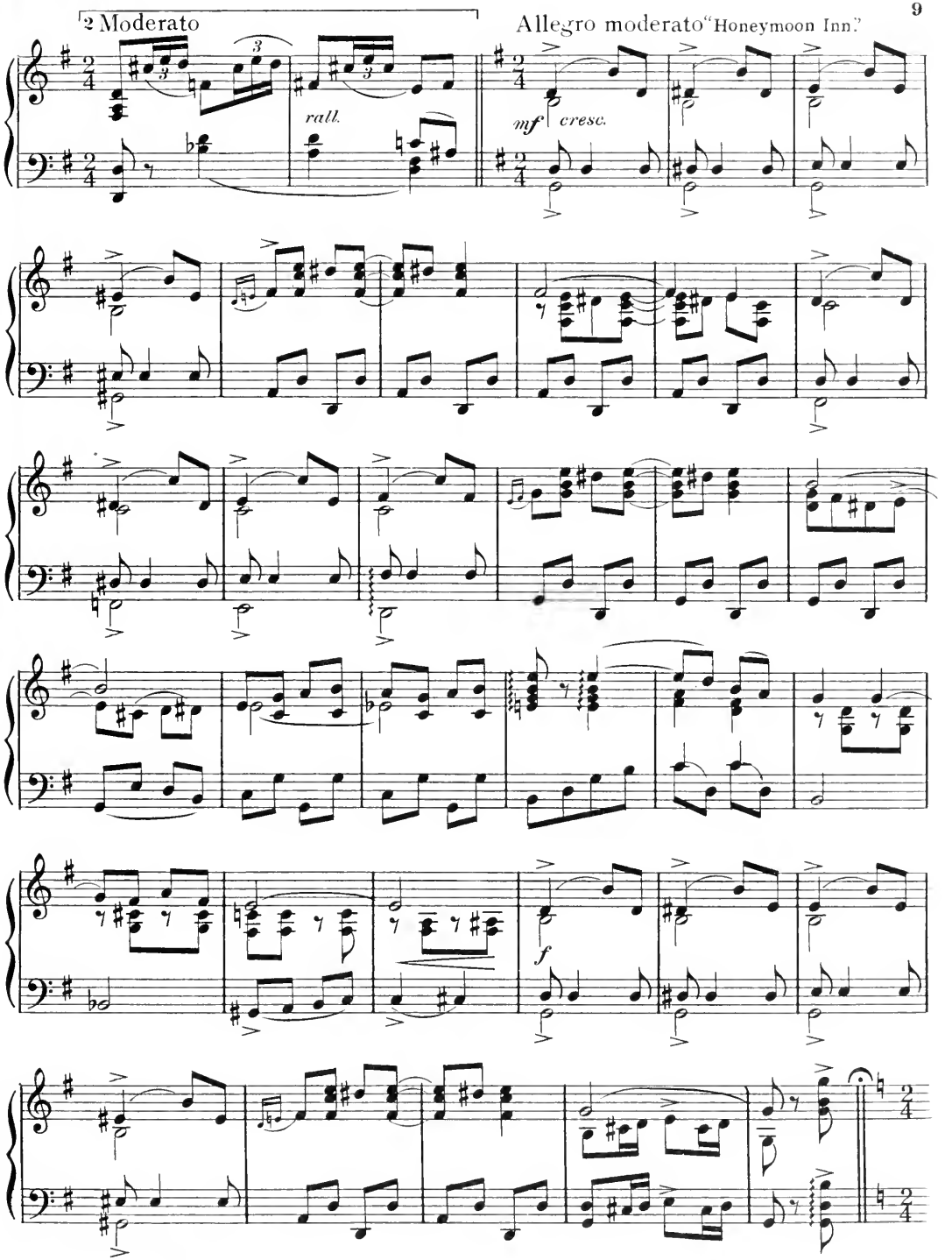

(with expression)
p-f
cresc.
rall.
rit.
cresc.
Valse resoluto.
"I'm So Busy."
pf

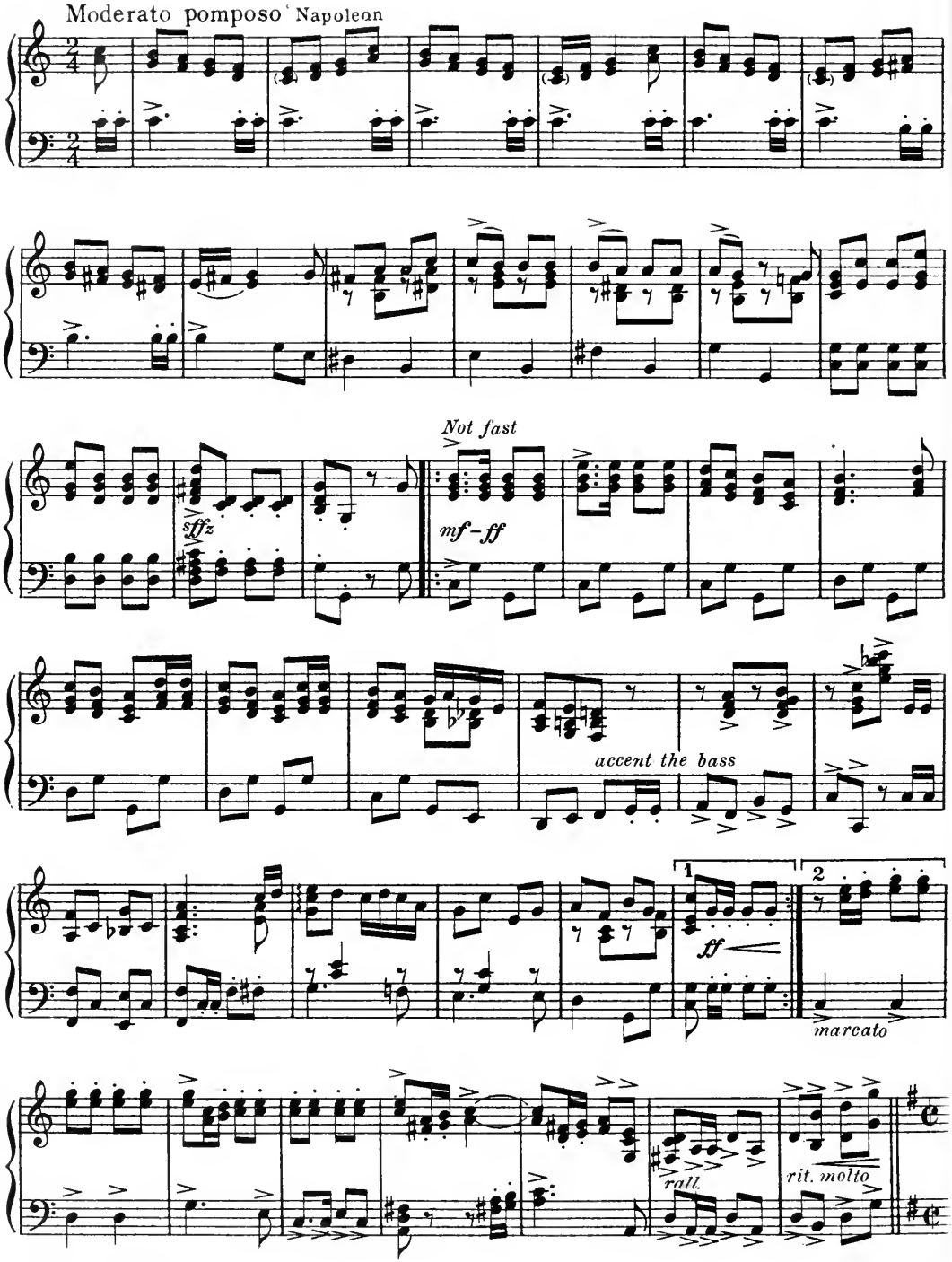

1
f
Allegretto.
2
Grazioso. "The Road That Lies."
p
Valse moderato.

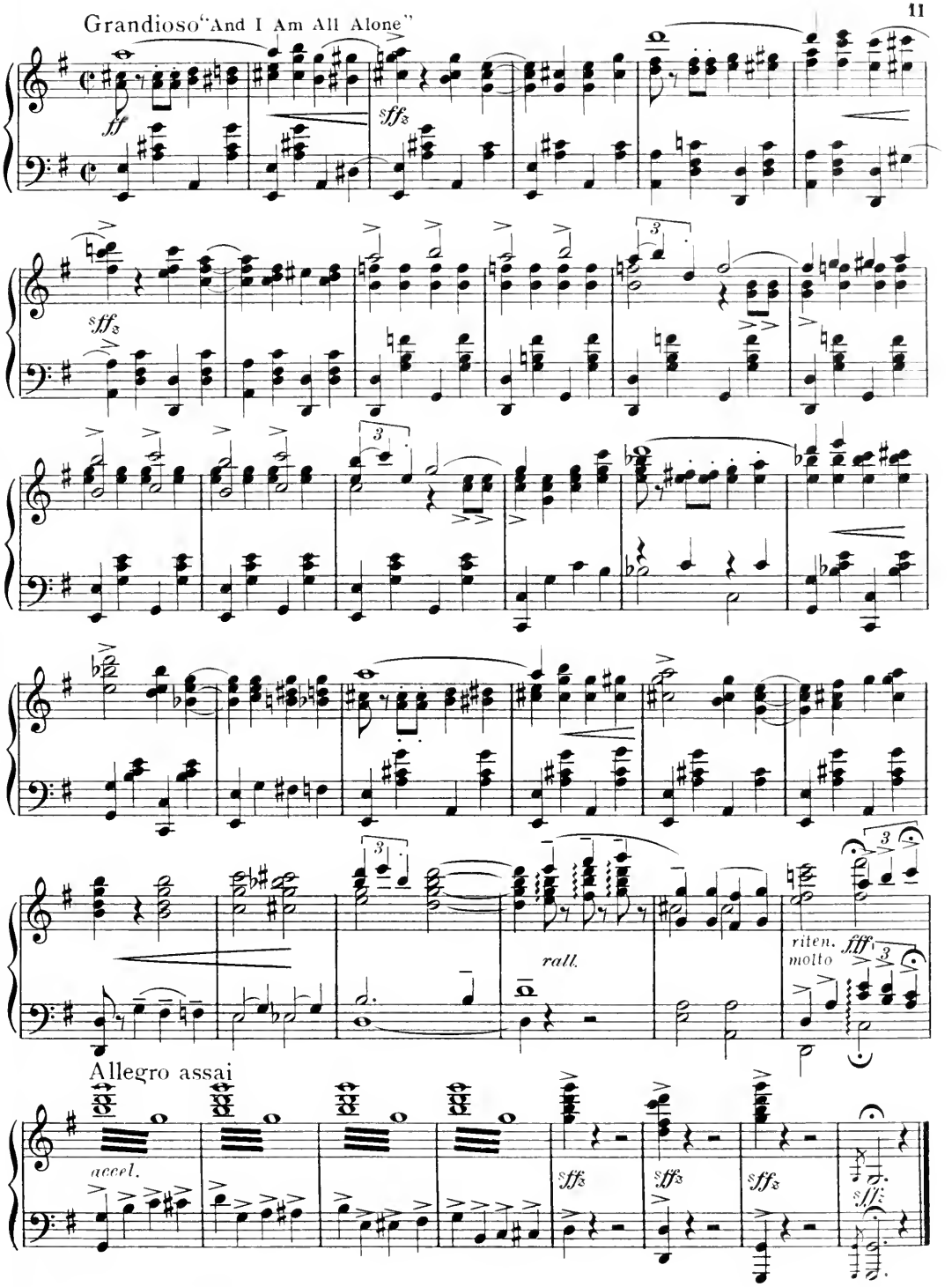

p
f
dim.
poco meno.
8va
a tempo.
broader
rall. e dim.
"Have A Heart"
Allegro.
f


sfz
sfz
rall.
molto rit.
Allegro.


Slow "You Said Something"
p-f 2nd time a little faster
rall.
a tempo.
1


2 Moderato
rall.
Allegro moderato "Honeymoon Inn."
mf
cresc.
f


Moderato pomposo
Napoleon
Not fast
sffz
mf-ff
accent the bass
1
2
ff
marcato
rall.
rit. molto

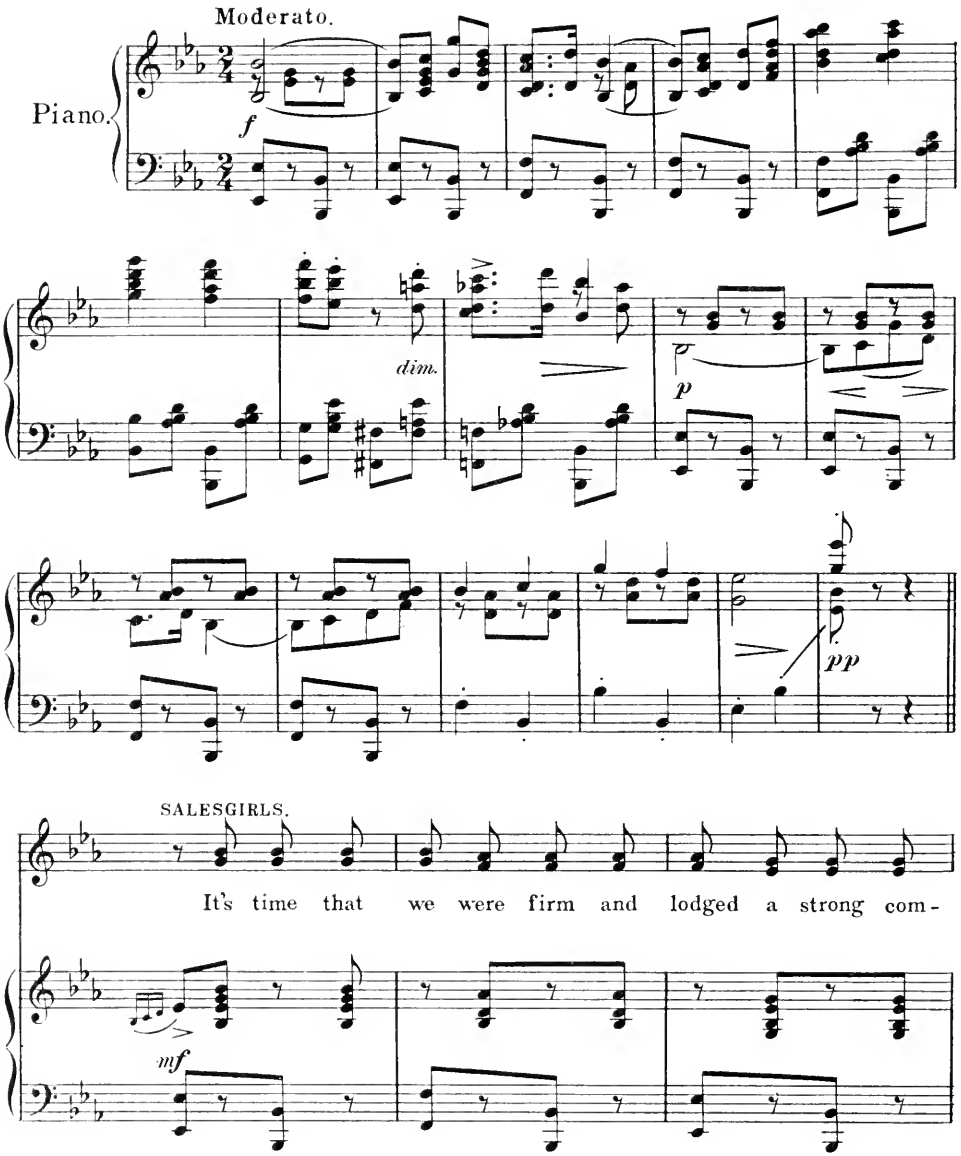

Grandioso "And I Am All Alone"
ff
sffz
sffz
rall.
riten.
molto
fff
Allegro assai
accel.
sffz
sffz
sffz
sffz

Shop.

(Entrance of Salesgirls.)

Words by
P. G. WODEHOUSE.

JEROME KERN.



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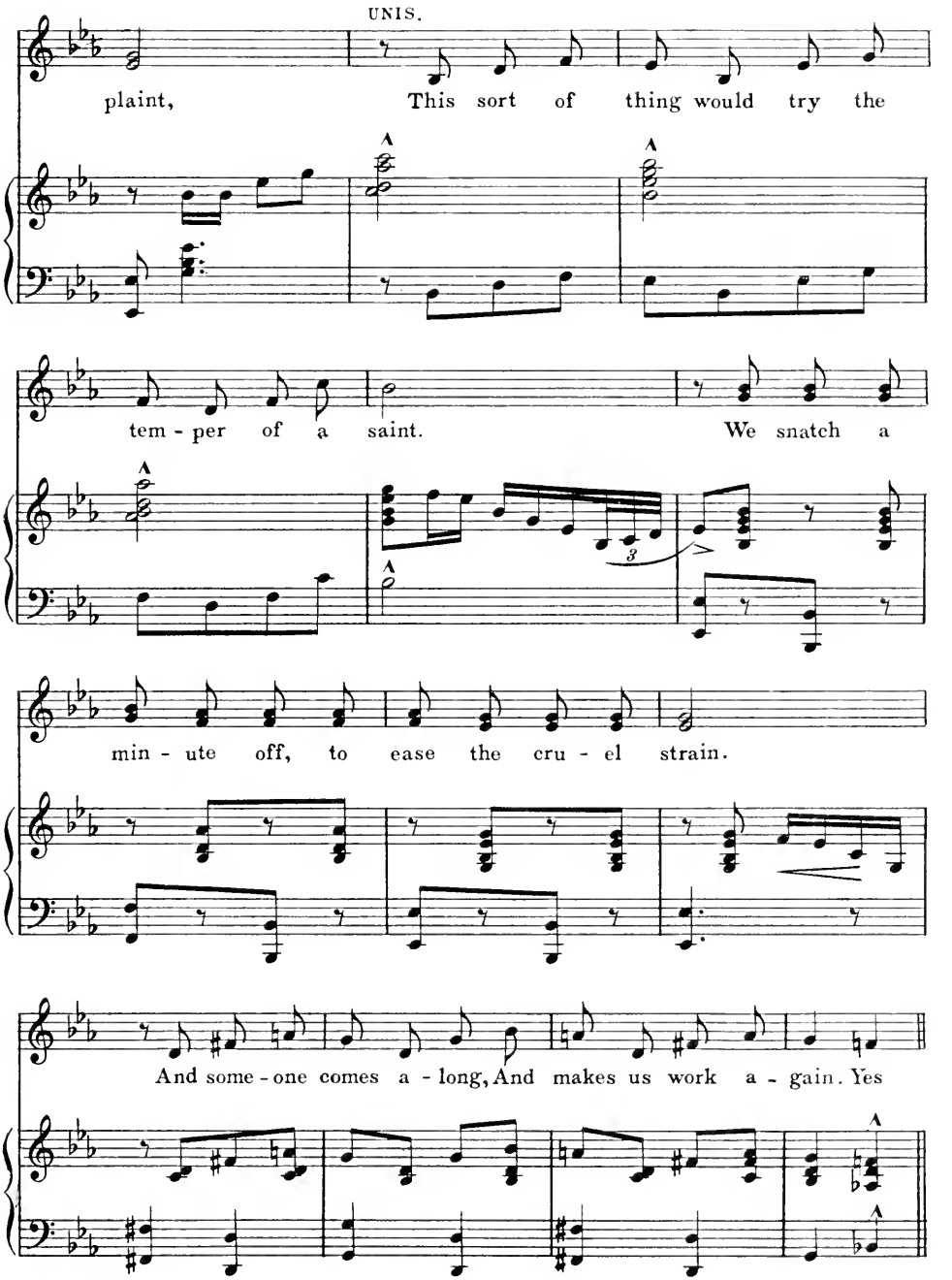
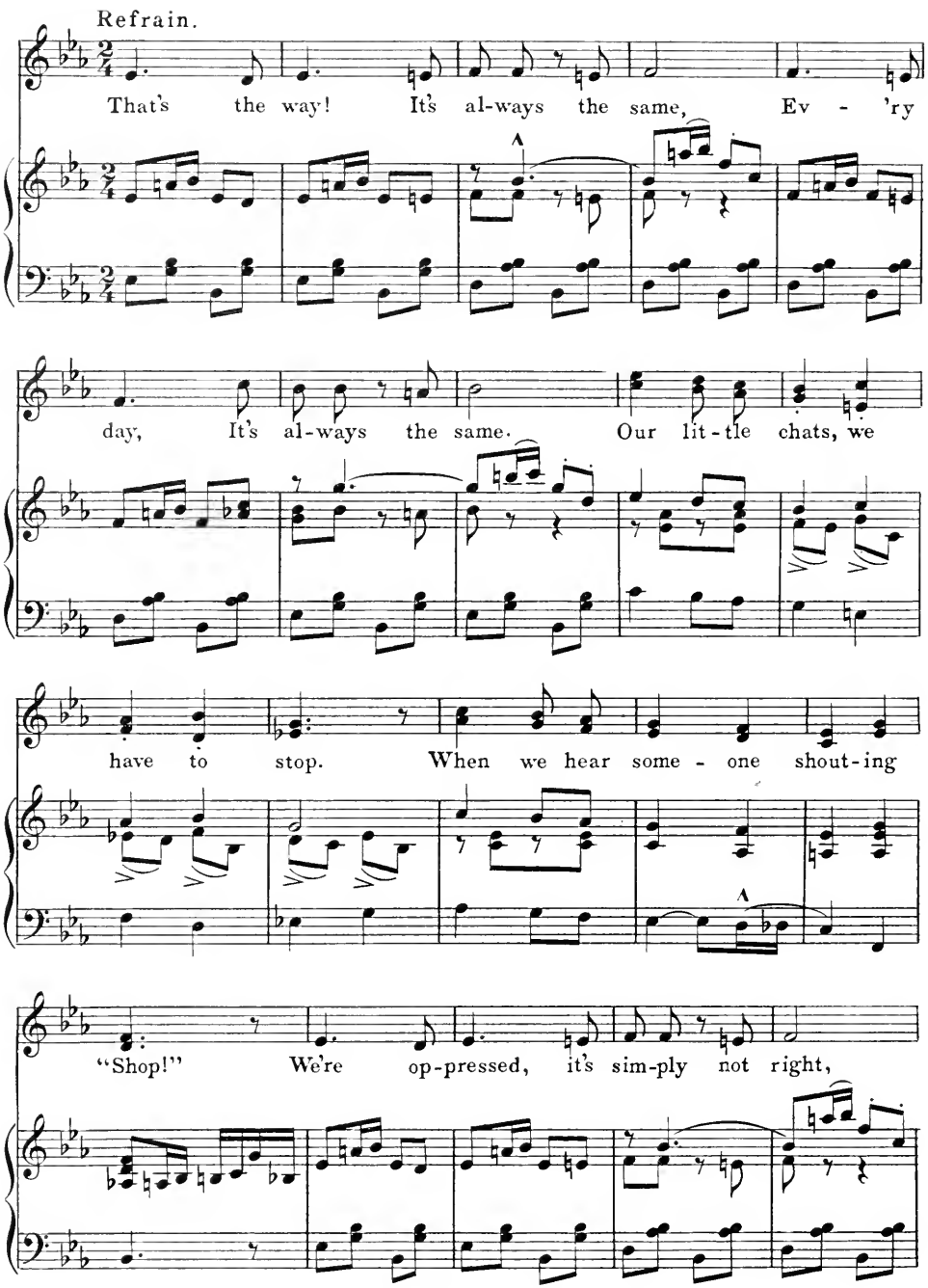
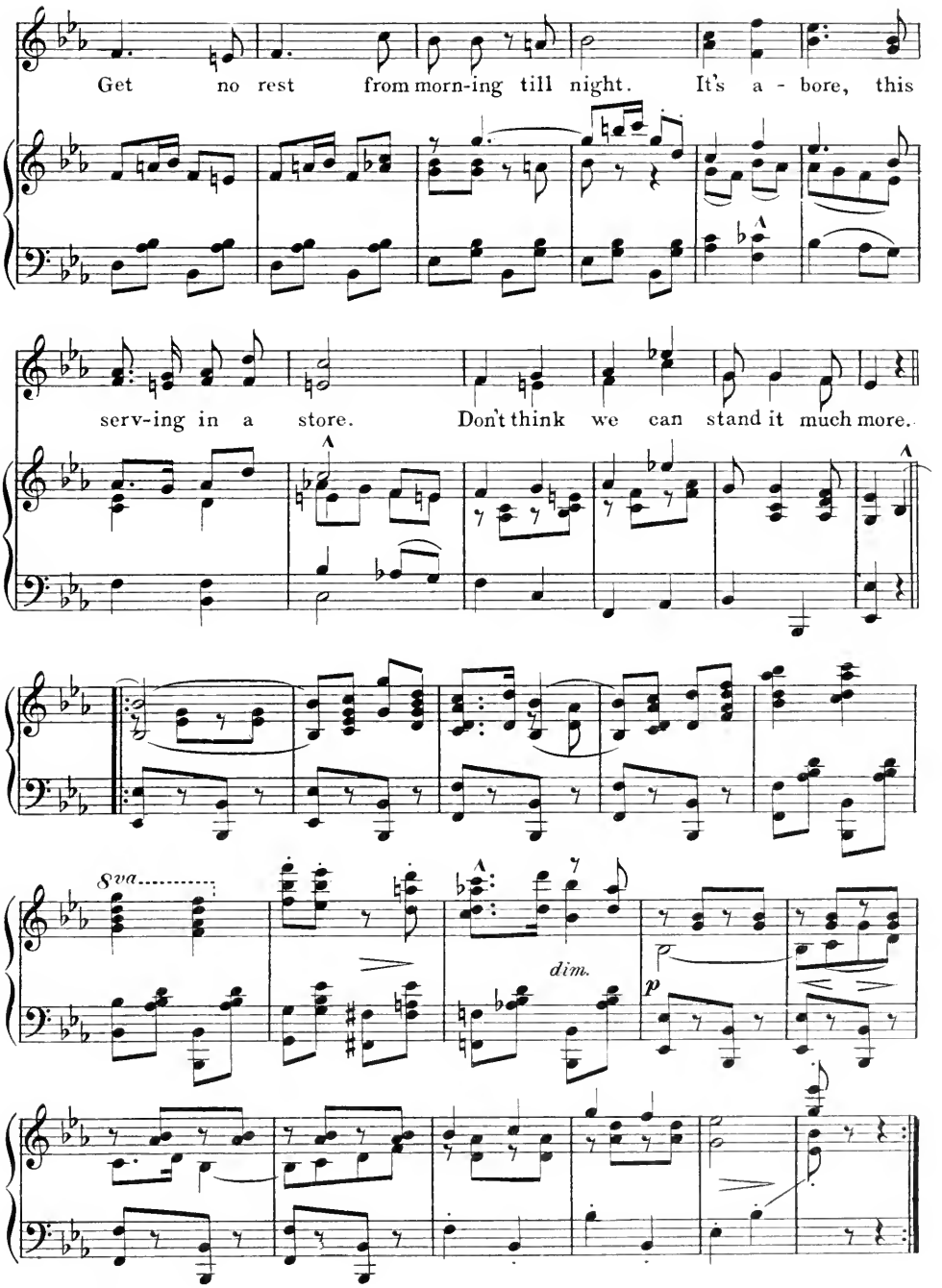

UNIS.
plaint, This sort of thing would try the
tem - per of a saint. We snatch a
min - ute off, to ease the cru - el strain.
And some - one comes a - long, And makes us work a - gain. Yes

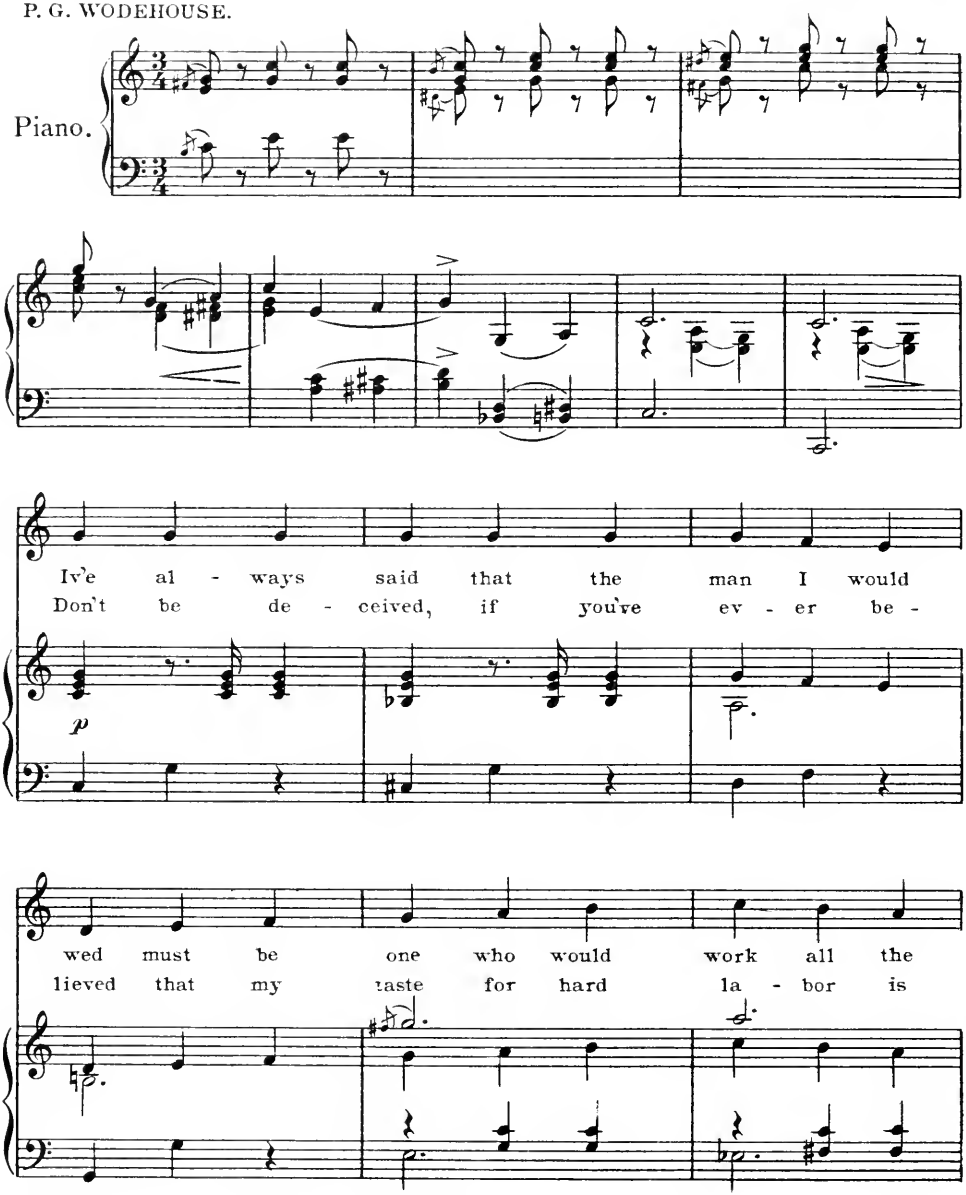

Refrain.
That's the way! It's al-ways the same, Ev - 'ry
day, It's al-ways the same. Our lit-tle chats, we
have to stop. When we hear some - one shout-ing
"Shop!" We're op-pressed, it's sim-ply not right,


Get no rest from morn-ing till night. It's a - bore, this
serv-ing in a store. Don't think we can stand it much more.
8va
dim.
p

I'm So Busy.

Words by
SCHUYLER GREENE
and
P. G. WODEHOUSE.

Music by
JEROME KERN.



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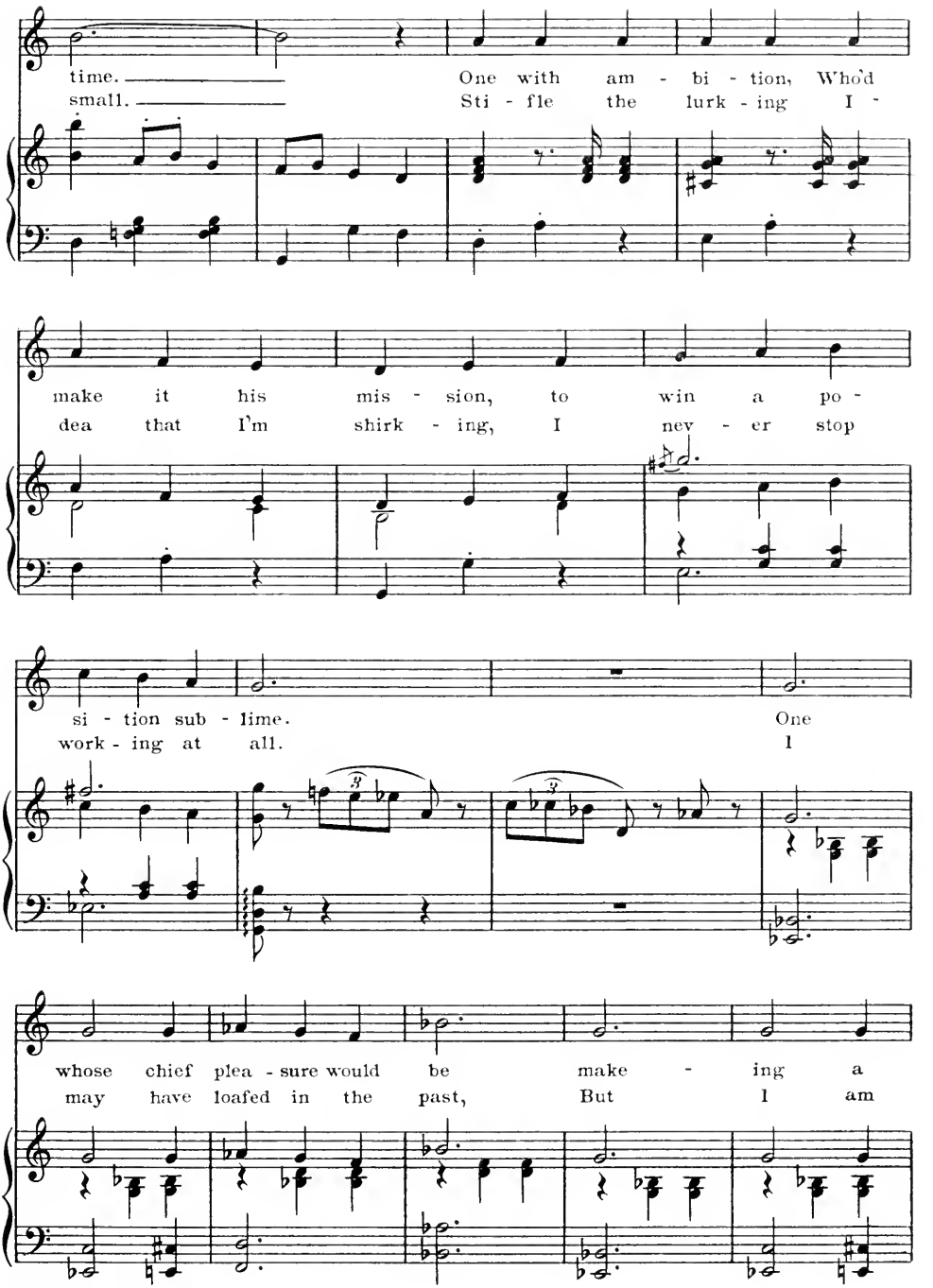
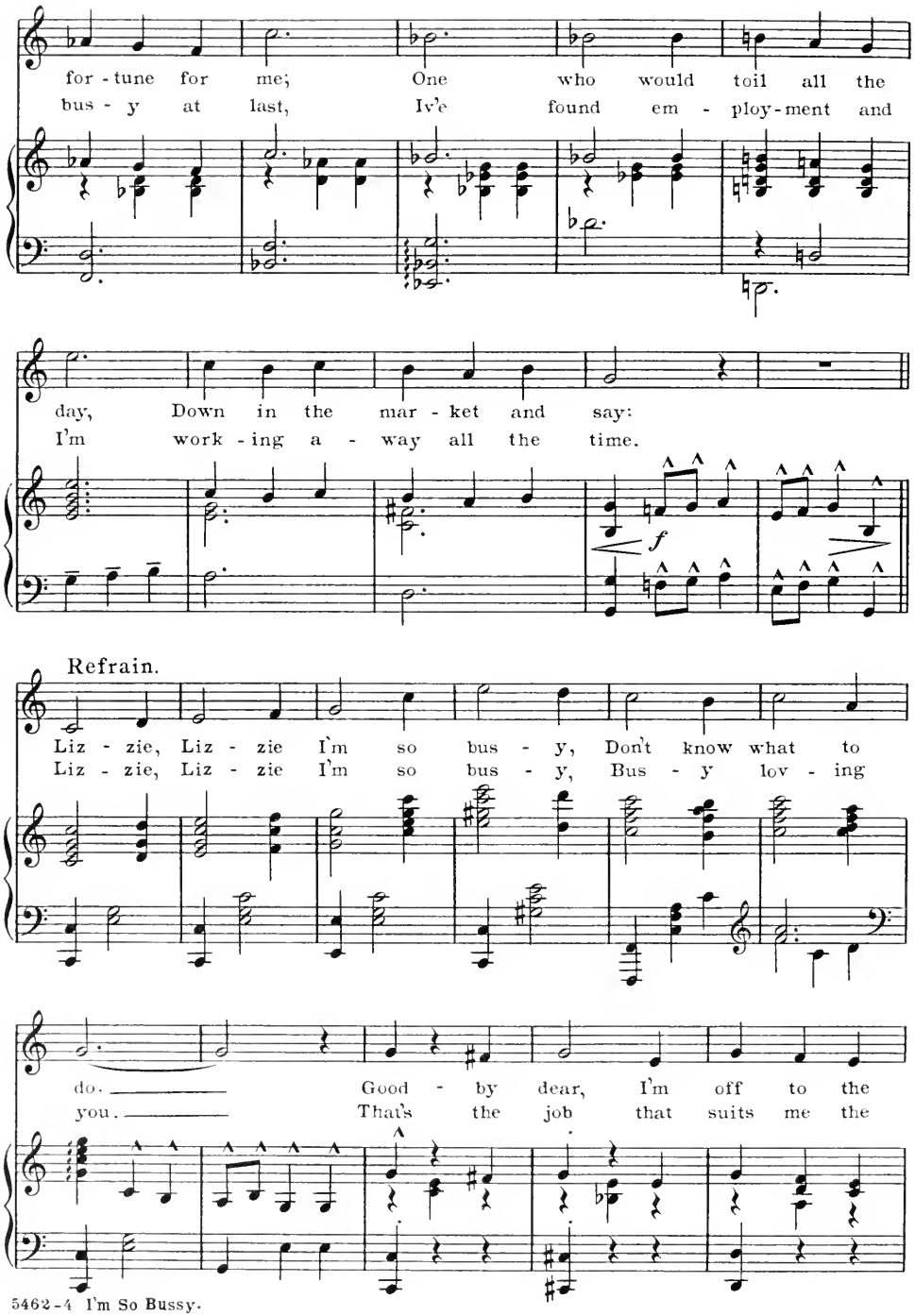
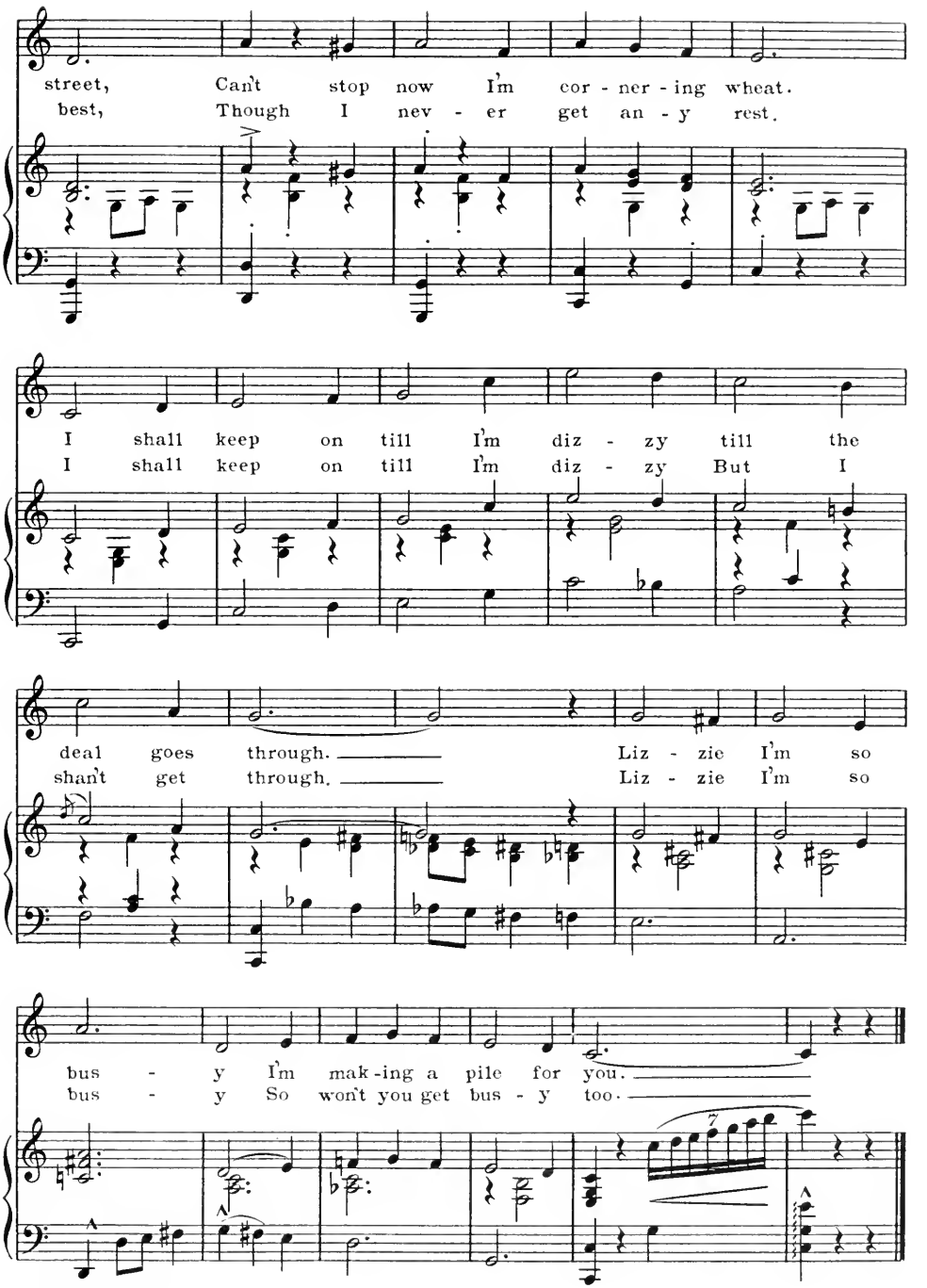

time. One with am - bi - tion, Who'd
small. Sti - fle the lurk - ing I -
make it his mis - sion, to win a po -
dea that I'm shirk - ing, I nev - er stop
si - tion sub - lime. One
work - ing at all. I
whose chief plea - sure would be make - ing a
may have loafed in the past, But I am

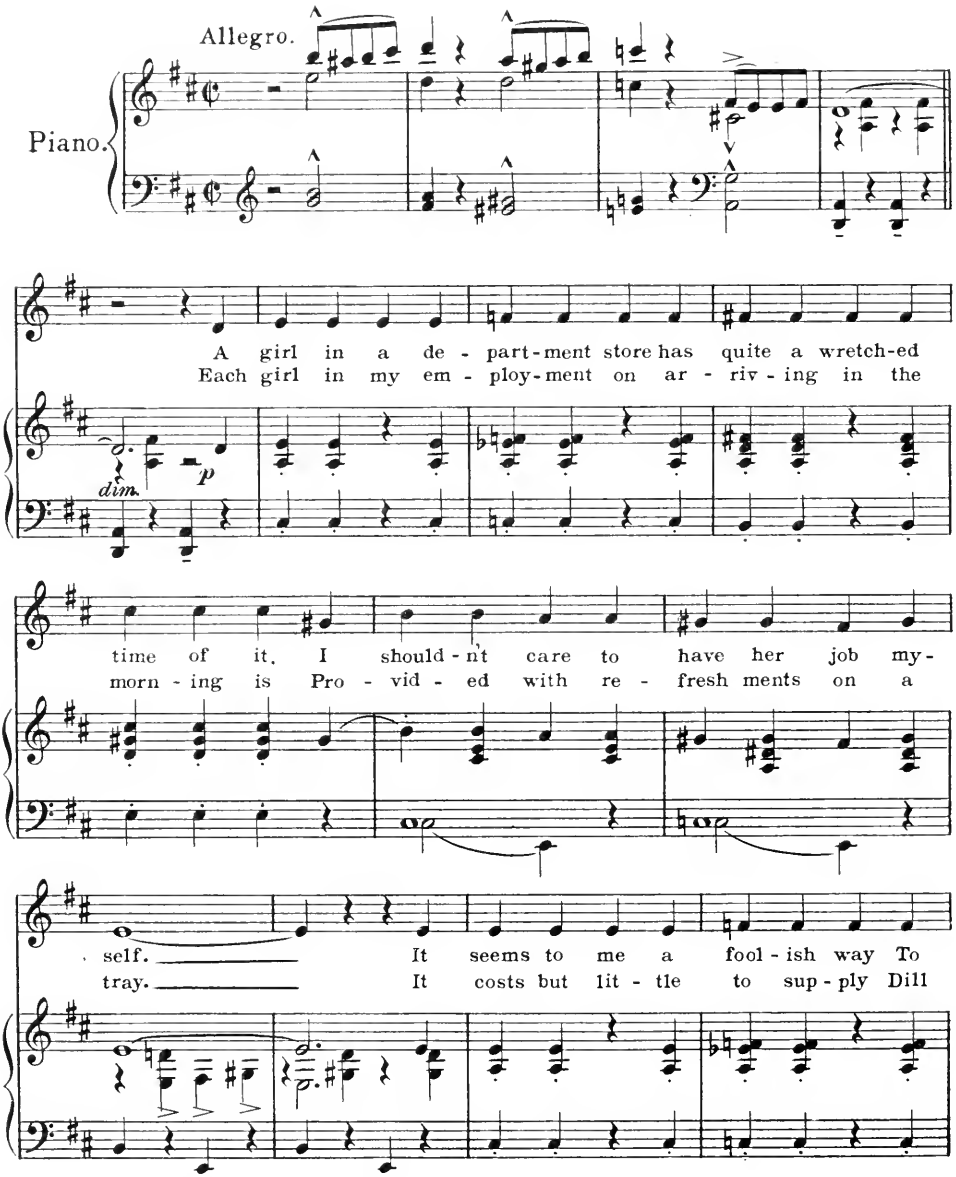

for - tune for me; One who would toil all the
bus - y at last, Iv'e found em - ploy - ment and
day, Down in the mar - ket and say:
I'm work - ing a - way all the time.
f
Refrain.
Liz - zie, Liz - zie I'm so bus - y, Don't know what to
Liz - zie, Liz - zie I'm so bus - y, Bus - y lov - ing
do. Good - by dear, I'm off to the
you. That's the job that suits me the


street, Can't stop now I'm cor - ner - ing wheat.
best, Though I nev - er get an - y rest.
I shall keep on till I'm diz - zy till the
I shall keep on till I'm diz - zy But I
deal goes through.
shan't get through.
Liz - zie I'm so
Liz - zie I'm so
bus - y I'm mak-ing a pile for you.
bus - y So won't you get bus - y too.

Have A Heart.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.



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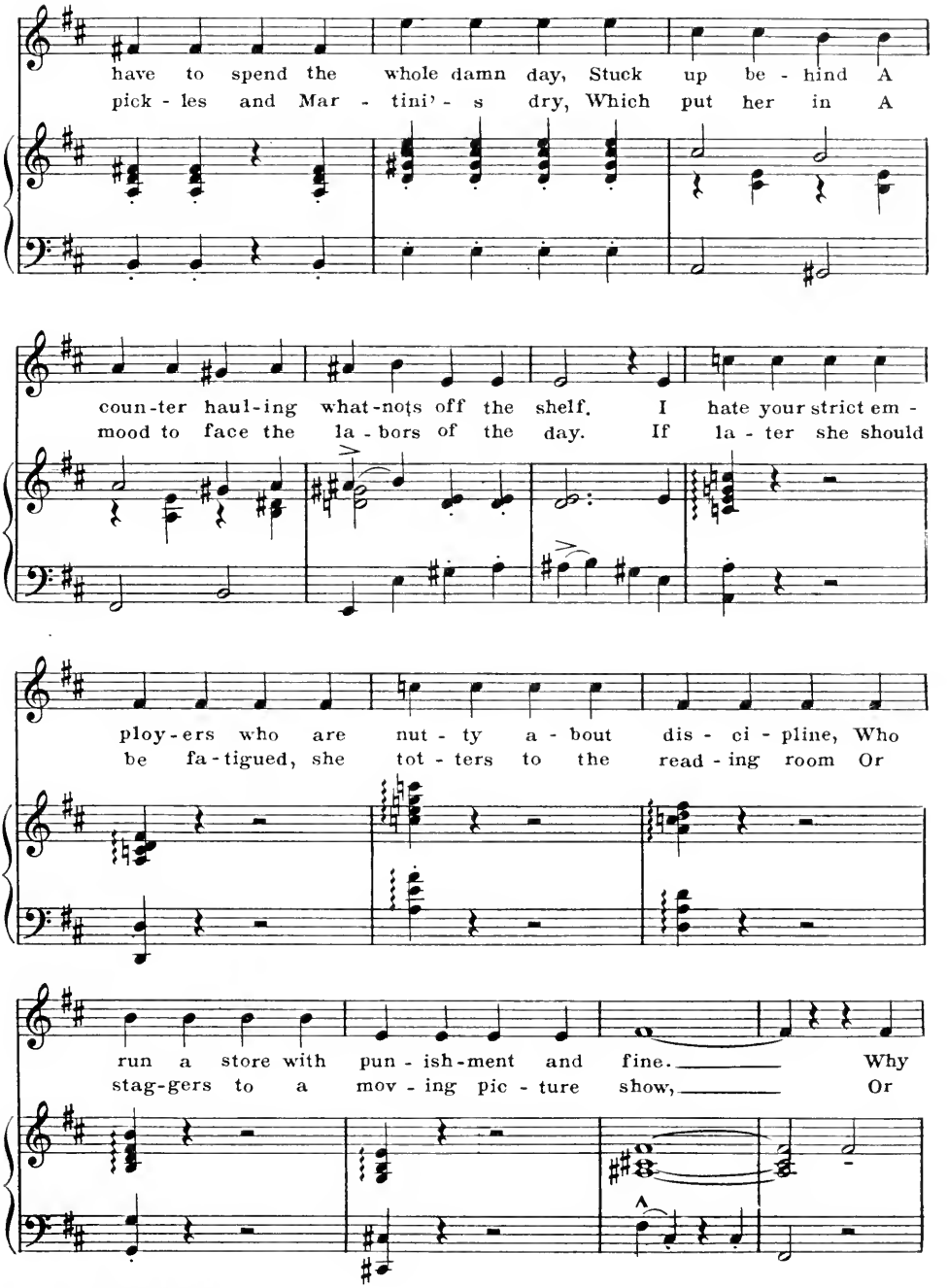
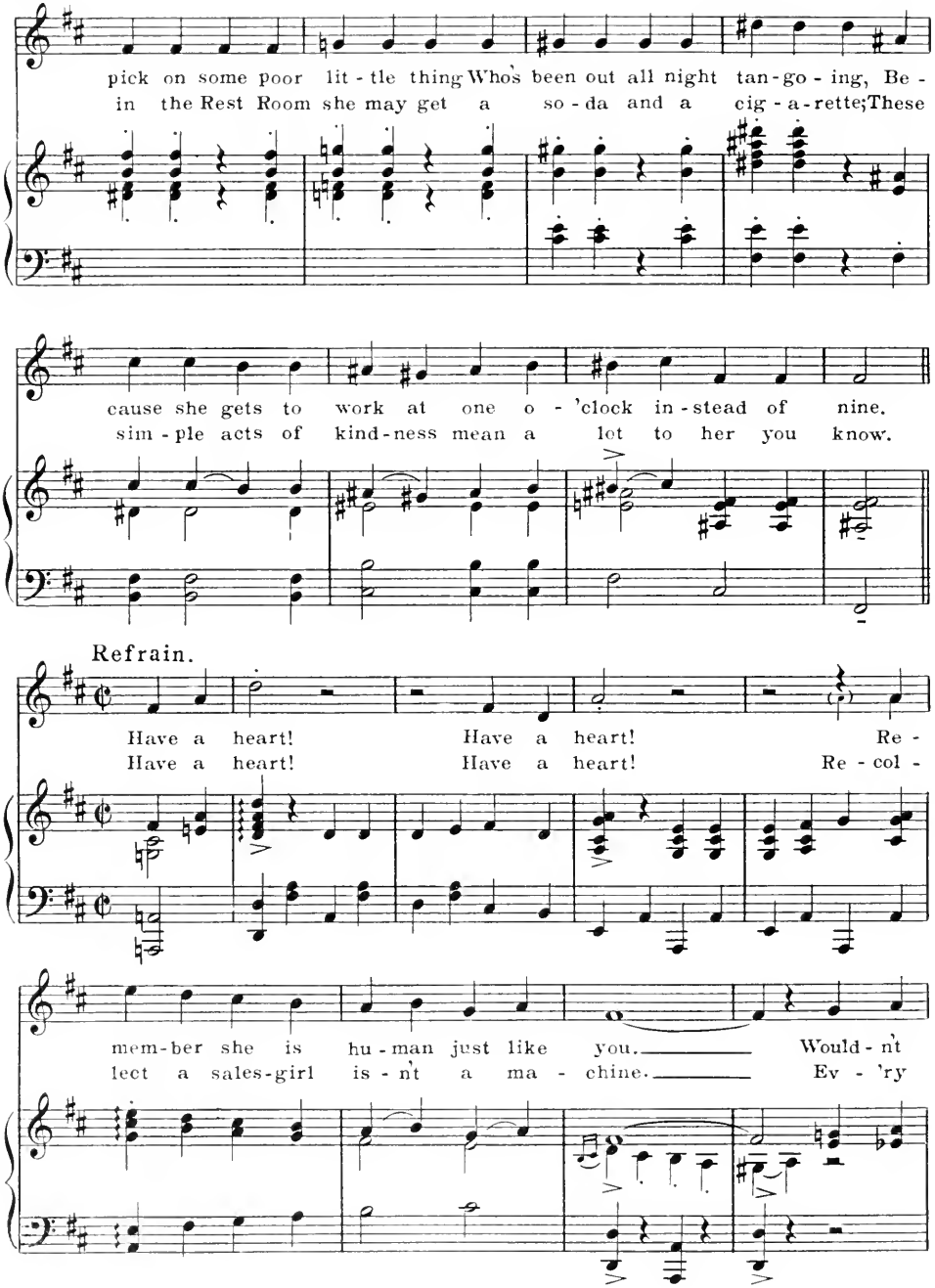
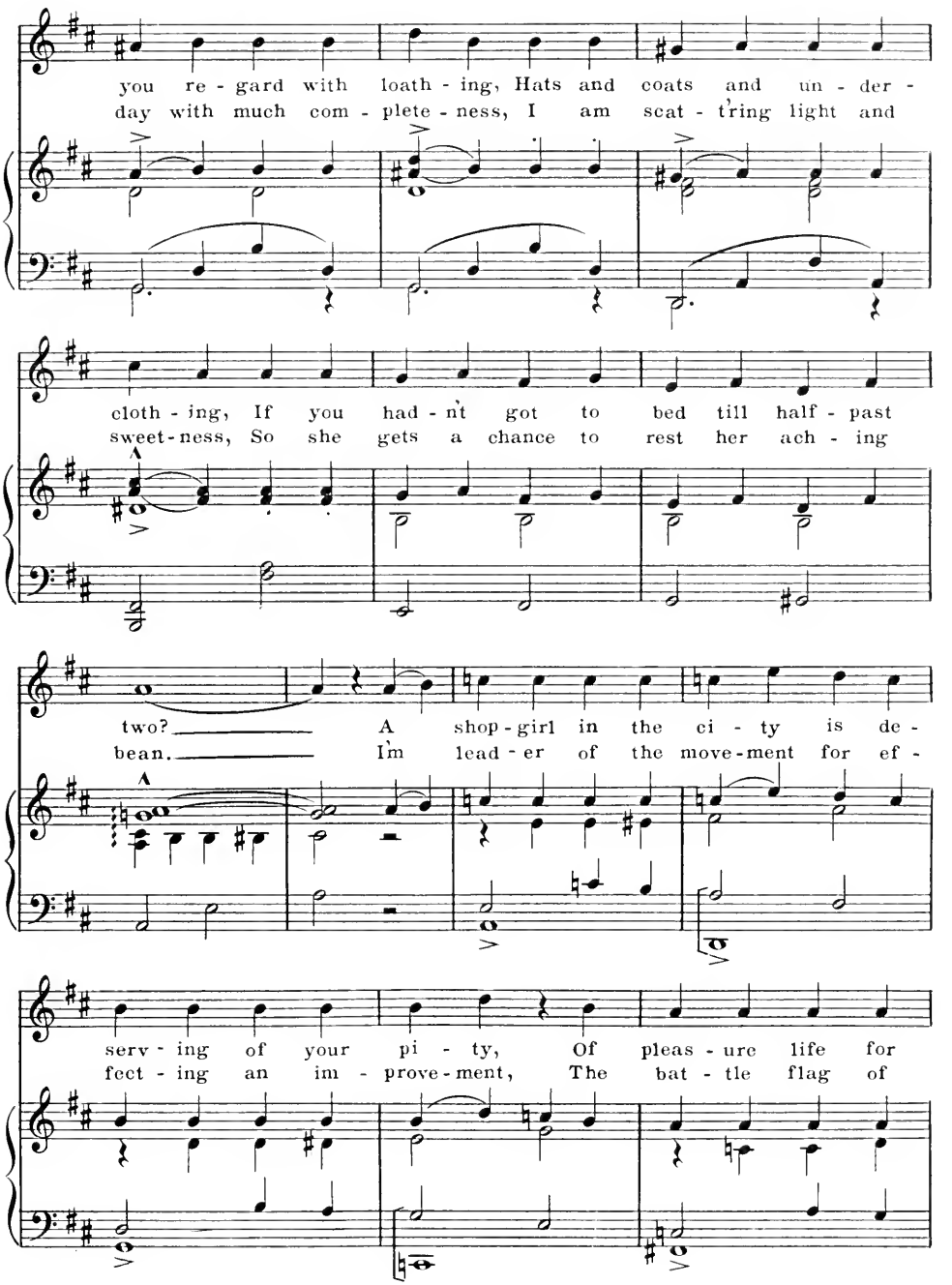
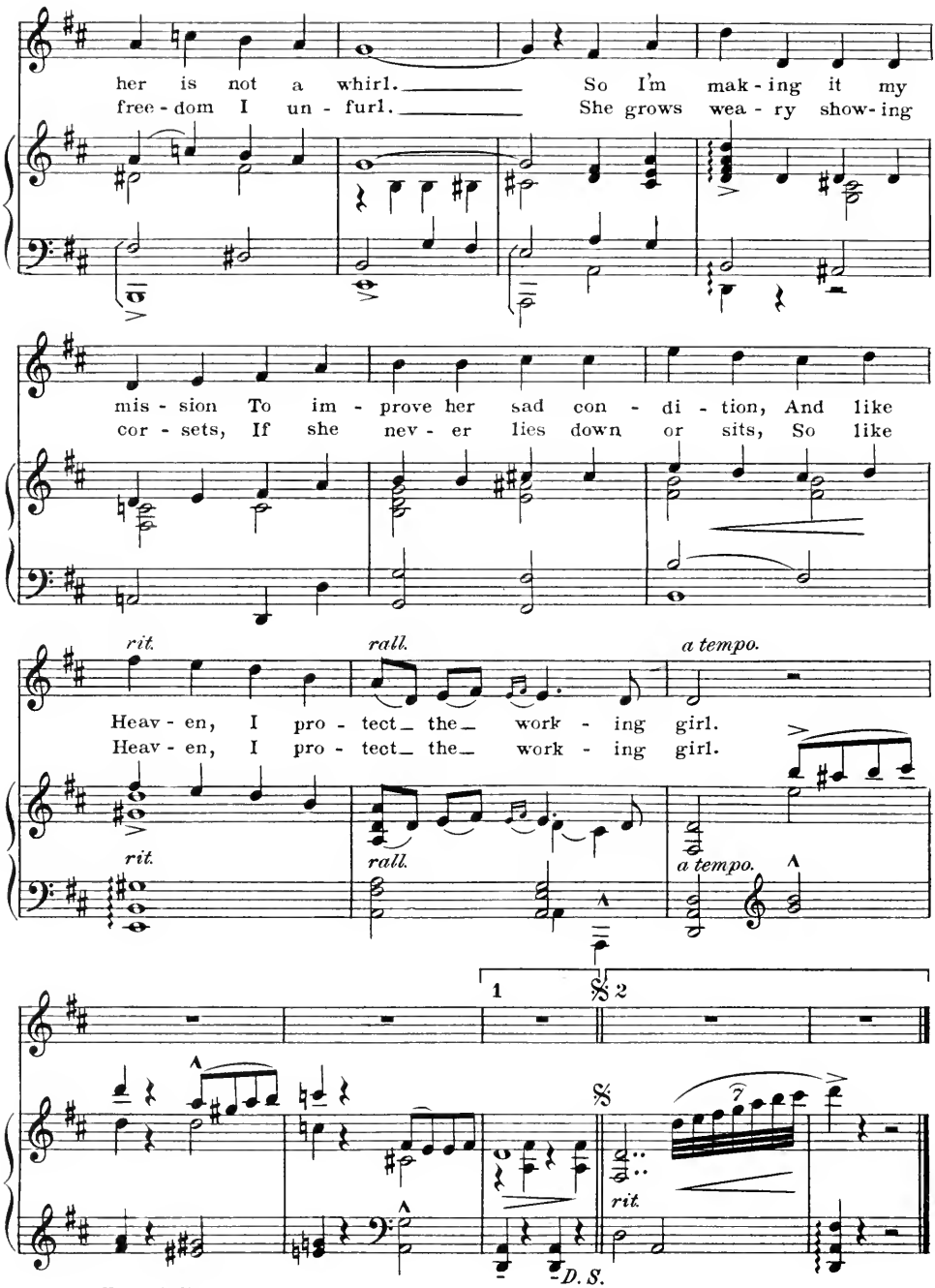

have to spend the whole damn day, Stuck up be - hind A
pick - les and Mar - tini's dry, Which put her in A
coun-ter haul-ing what-nots off the shelf. I hate your strict em -
mood to face the la - bors of the day. If la - ter she should
ploy-ers who are nut - ty a - bout dis - ci - pline, Who
be fa-tigued, she tot - ters to the read - ing room Or
run a store with pun - ish-ment and fine. Why
stag-gers to a mov - ing pic - ture show, Or


pick on some poor lit - tle thing Who's been out all night tan - go - ing, Be -
in the Rest Room she may get a so - da and a cig - a - rette; These
cause she gets to work at one o - 'clock in - stead of nine.
sim - ple acts of kind - ness mean a lot to her you know.
Refrain.
Have a heart! Have a heart! Re -
Have a heart! Have a heart! Re - col -
mem - ber she is hu - man just like you. Would - n't
lect a sales - girl is - n't a ma - chine. Ev - 'ry


you re - gard with loath - ing, Hats and coats and un - der -
day with much com - plete - ness, I am scat - t'ring light and
cloth - ing, If you had - n't got to bed till half - past
sweet - ness, So she gets a chance to rest her ach - ing
A
two? A shop - girl in the ci - ty is de -
bean. I'm lead - er of the move - ment for ef -
A
serv - ing of your pi - ty, Of pleas - ure life for
fect - ing an im - prove - ment, The bat - tle flag of

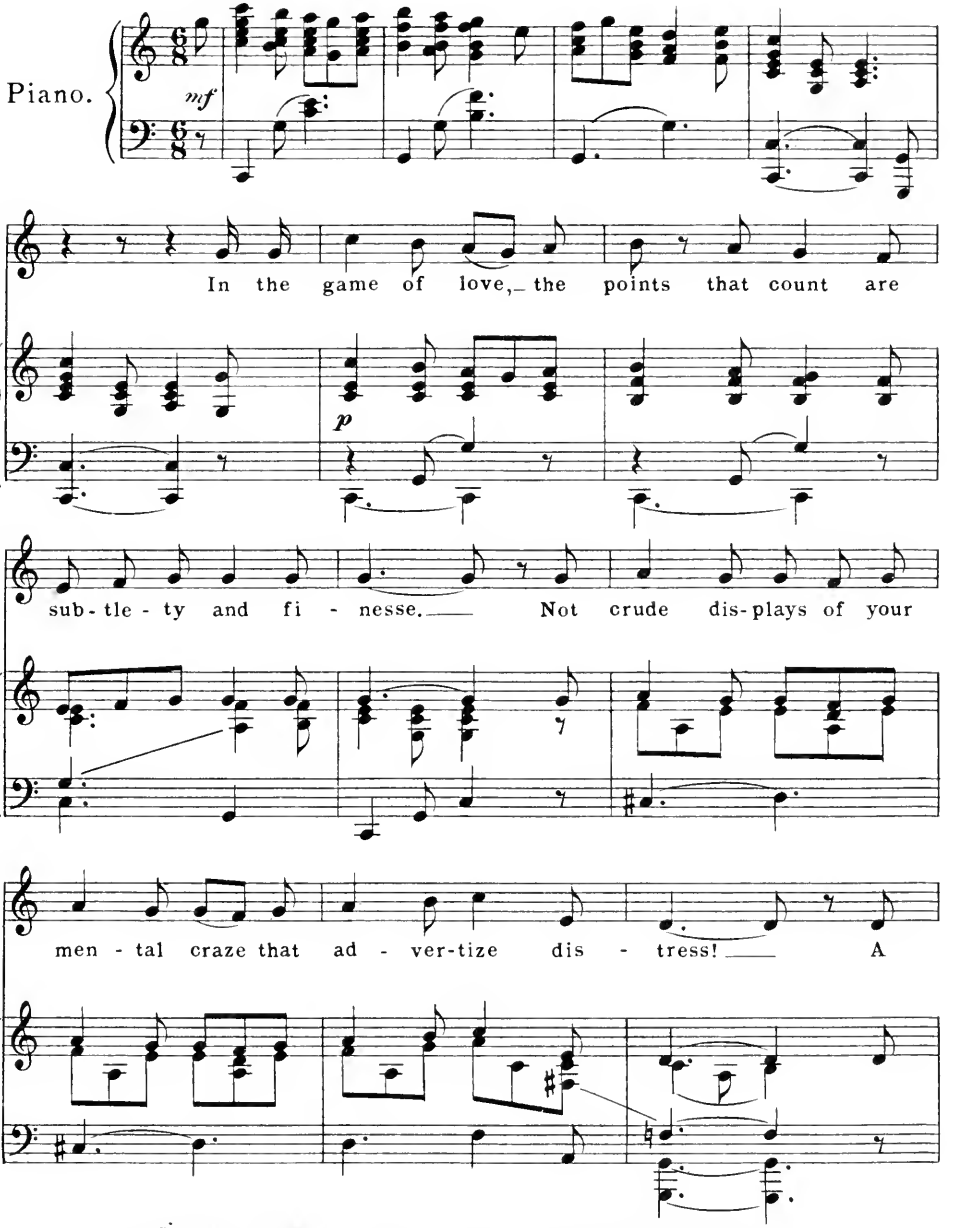

her is not a whirl. So I'm mak - ing it my
free - dom I un - furl. She grows wea - ry show - ing
mis - sion To im - prove her sad con - di - tion, And like
cor - sets, If she nev - er lies down or sits, So like
rit.
rall.
a tempo.
Heav - en, I pro - tect the work - ing girl.
Heav - en, I pro - tect the work - ing girl.
rit.
rall.
a tempo.
1
2
rit.
D. S.

Look In His Eyes.

Words by
HERBERT REYNOLDS.

Music by
JEROME KERN.

Allegro moderato.



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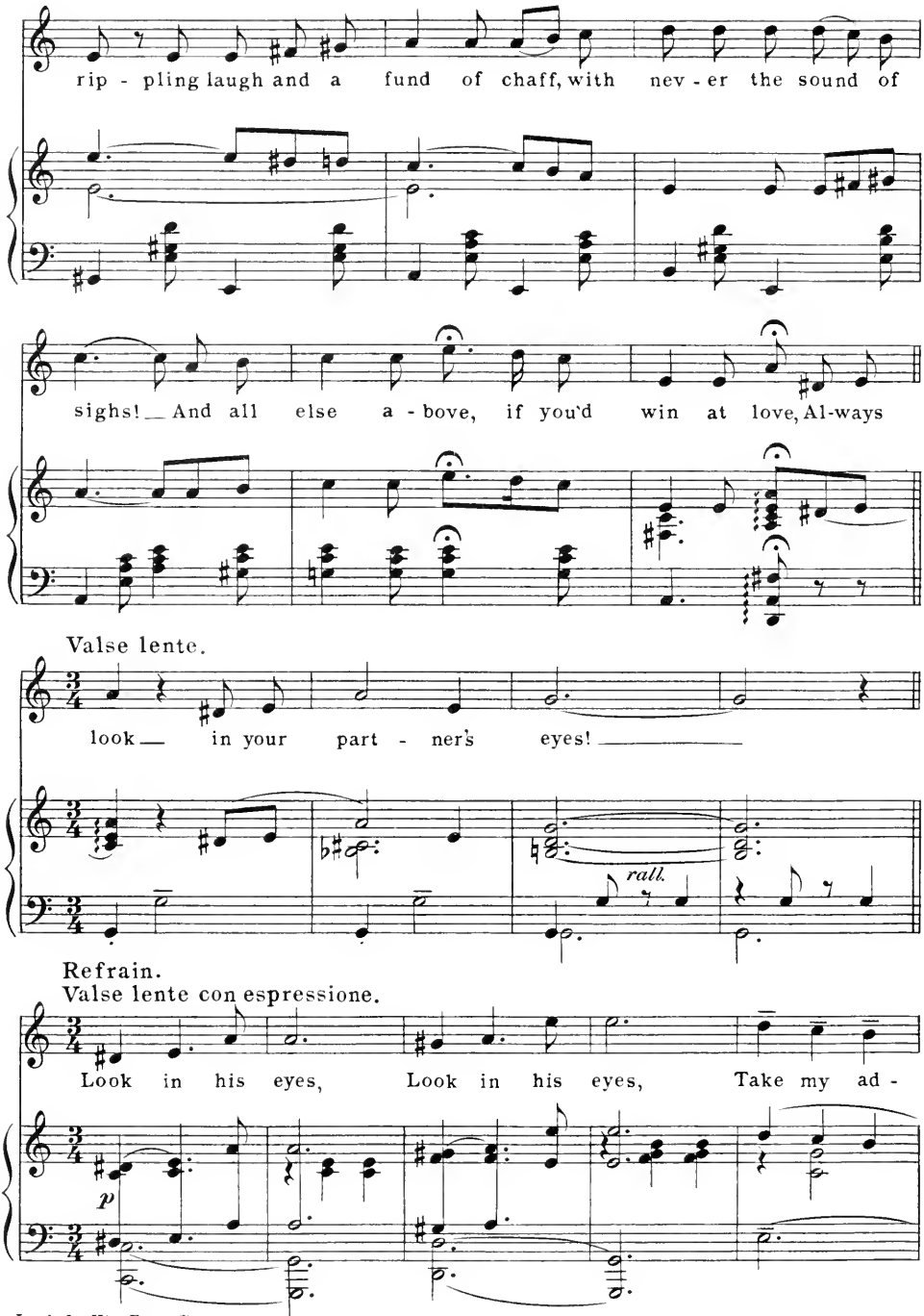
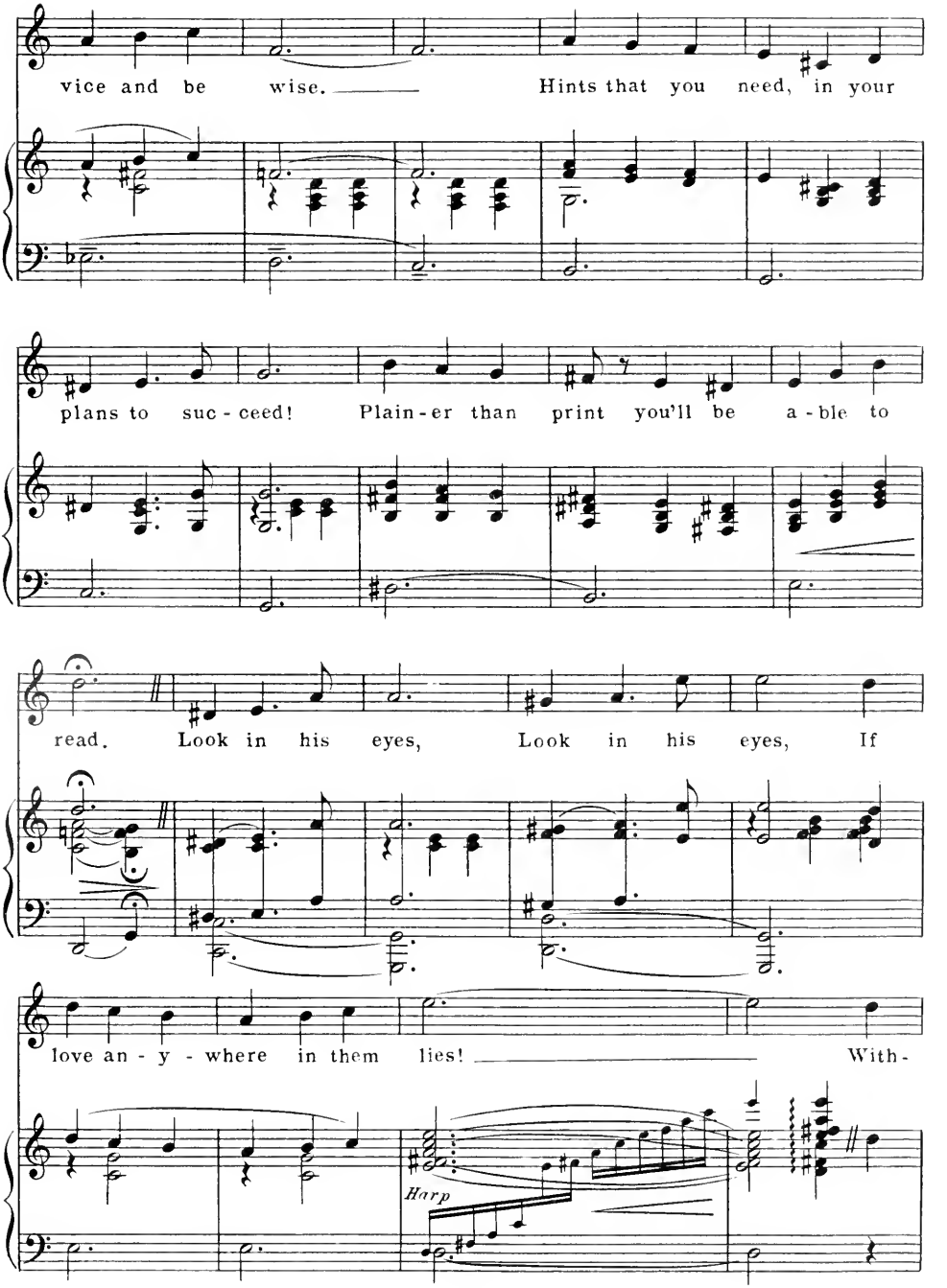
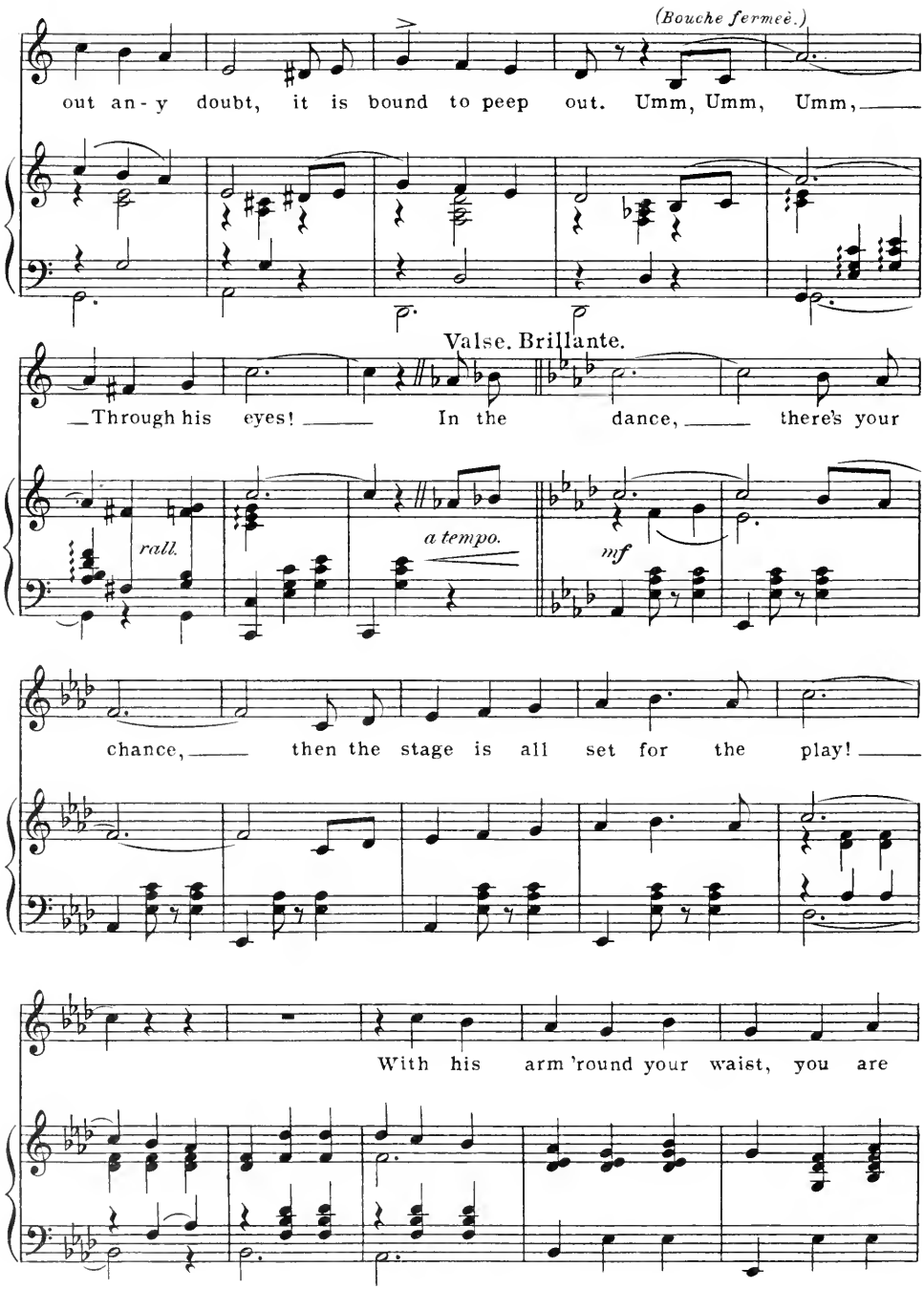
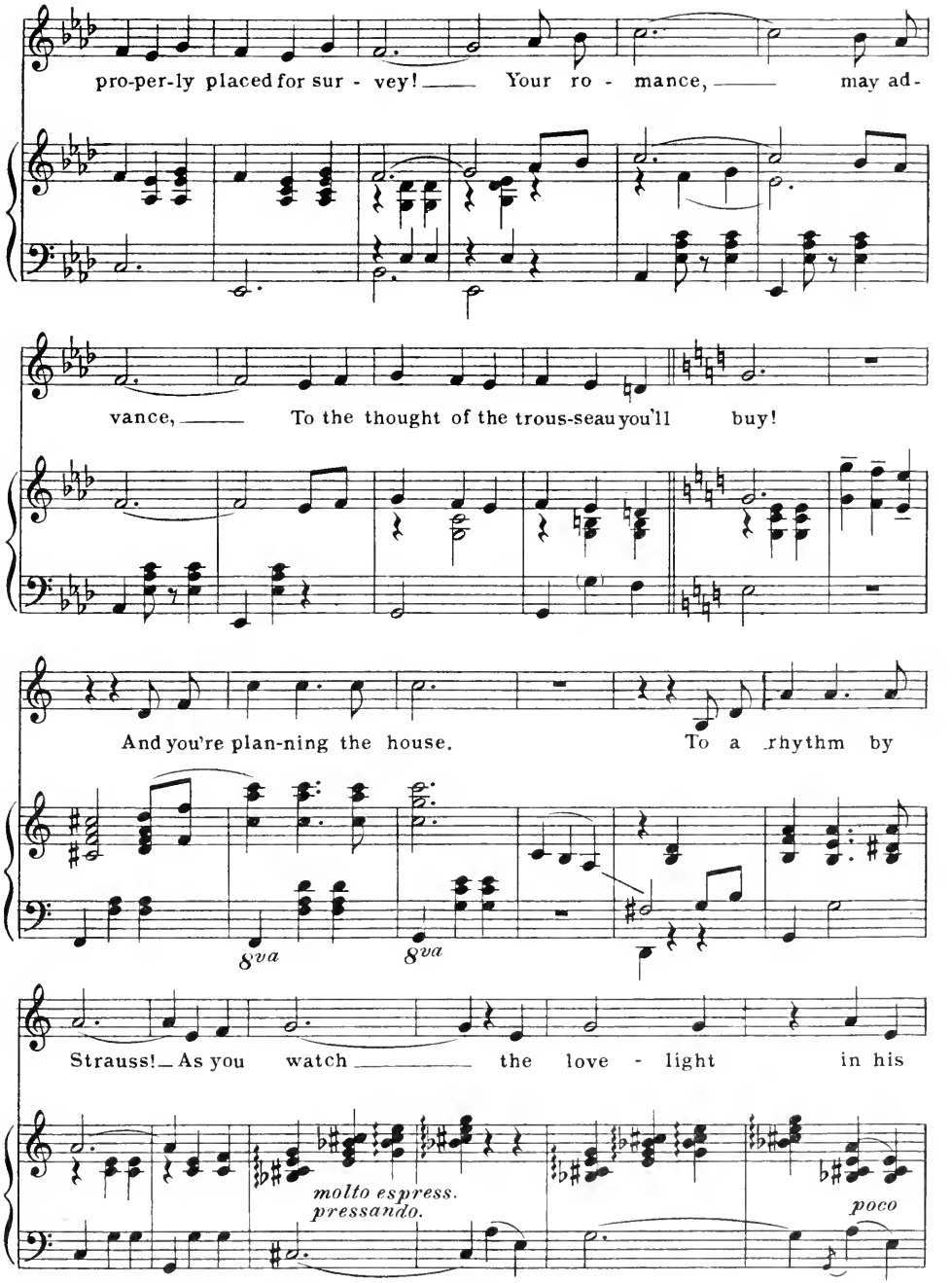
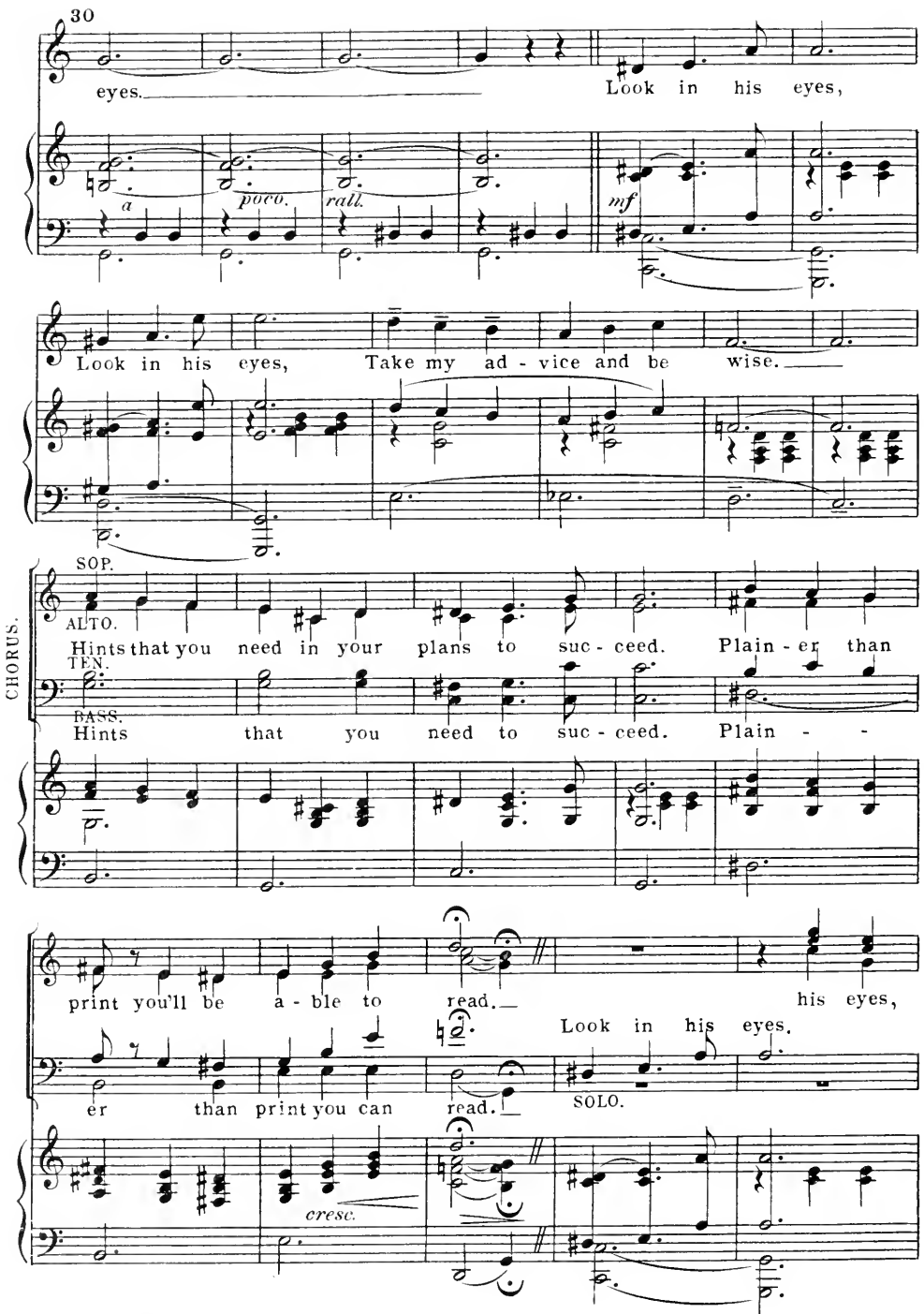
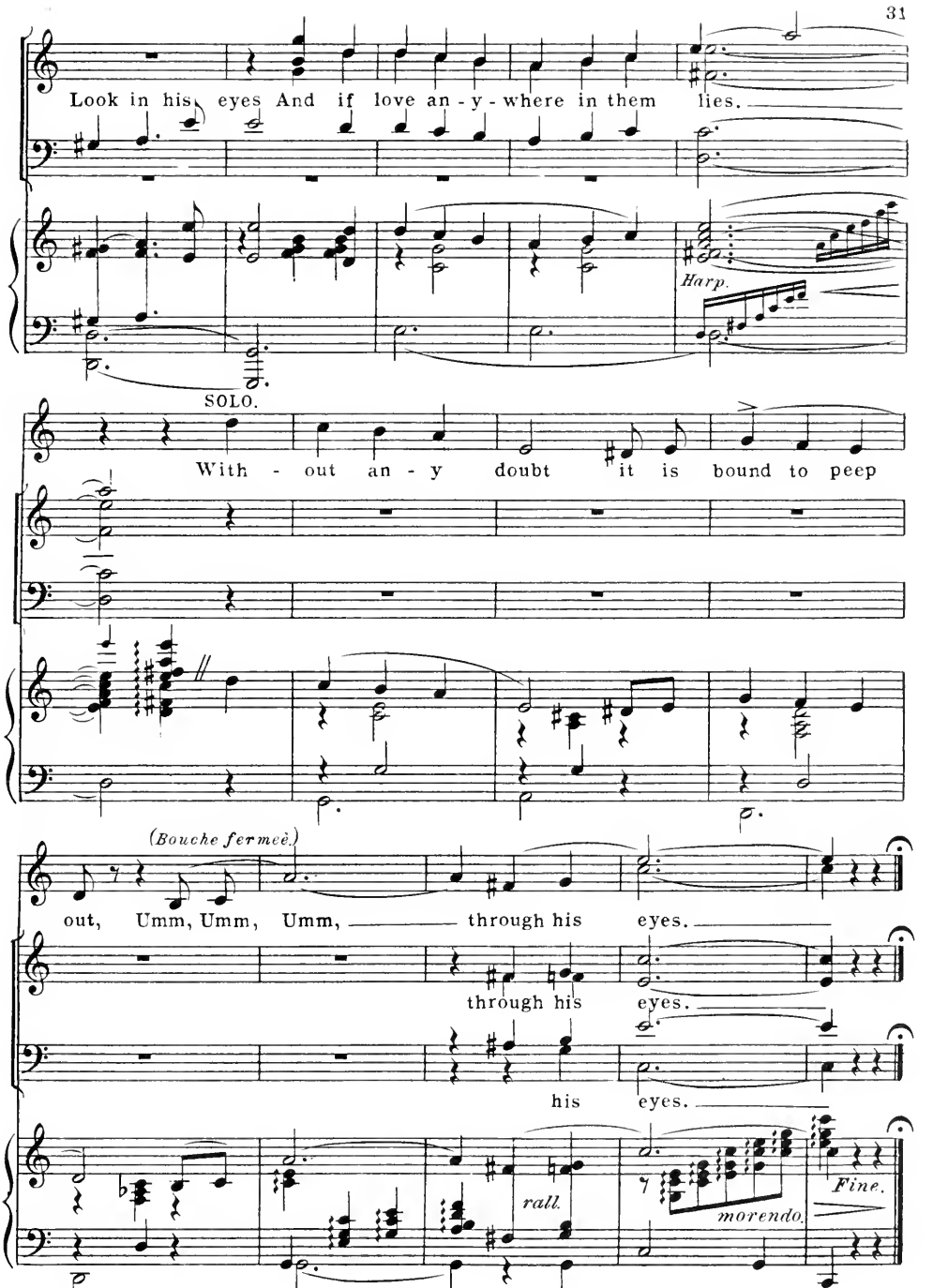

rip - pling laugh and a fund of chaff, with nev - er the sound of
sighs! And all else a - bove, if you'd win at love, Al-ways
Valse lente.
look in your part - ner's eyes!
rall.
Refrain.
Valse lente con espressione.
Look in his eyes, Look in his eyes, Take my ad -
p


vice and be wise. Hints that you need, in your
plans to suc - ceed! Plain - er than print you'll be a - ble to
read. Look in his eyes, Look in his eyes, If
love an - y - where in them lies! With -
Harp


(Bouche fermeè.)
out an - y doubt, it is bound to peep out. Umm, Umm, Umm,
Valse. Brillante.
Through his eyes! In the dance, there's your
rall.
a tempo.
mf
chance, then the stage is all set for the play!
With his arm 'round your waist, you are


pro-per-ly placed for sur - vey! Your ro - mance, may ad-
vance, To the thought of the trous-seau you'll buy!
And you're plan-ning the house. To a rhythm by
8va
8va
Strauss! As you watch the love - light in his
molto espress.
pressando.
poco


30
eyes.
Look in his eyes,
a
poco.
rall.
mf
Look in his eyes, Take my ad - vice and be wise.
SOP.
ALTO.
TEN.
BASS.
CHORUS.
Hints that you need in your plans to suc - ceed. Plain - er than
Hints that you need to suc - ceed. Plain - -
print you'll be a - ble to read.
his eyes,
Look in his eyes.
er than print you can read.
SOLO.
cresc.

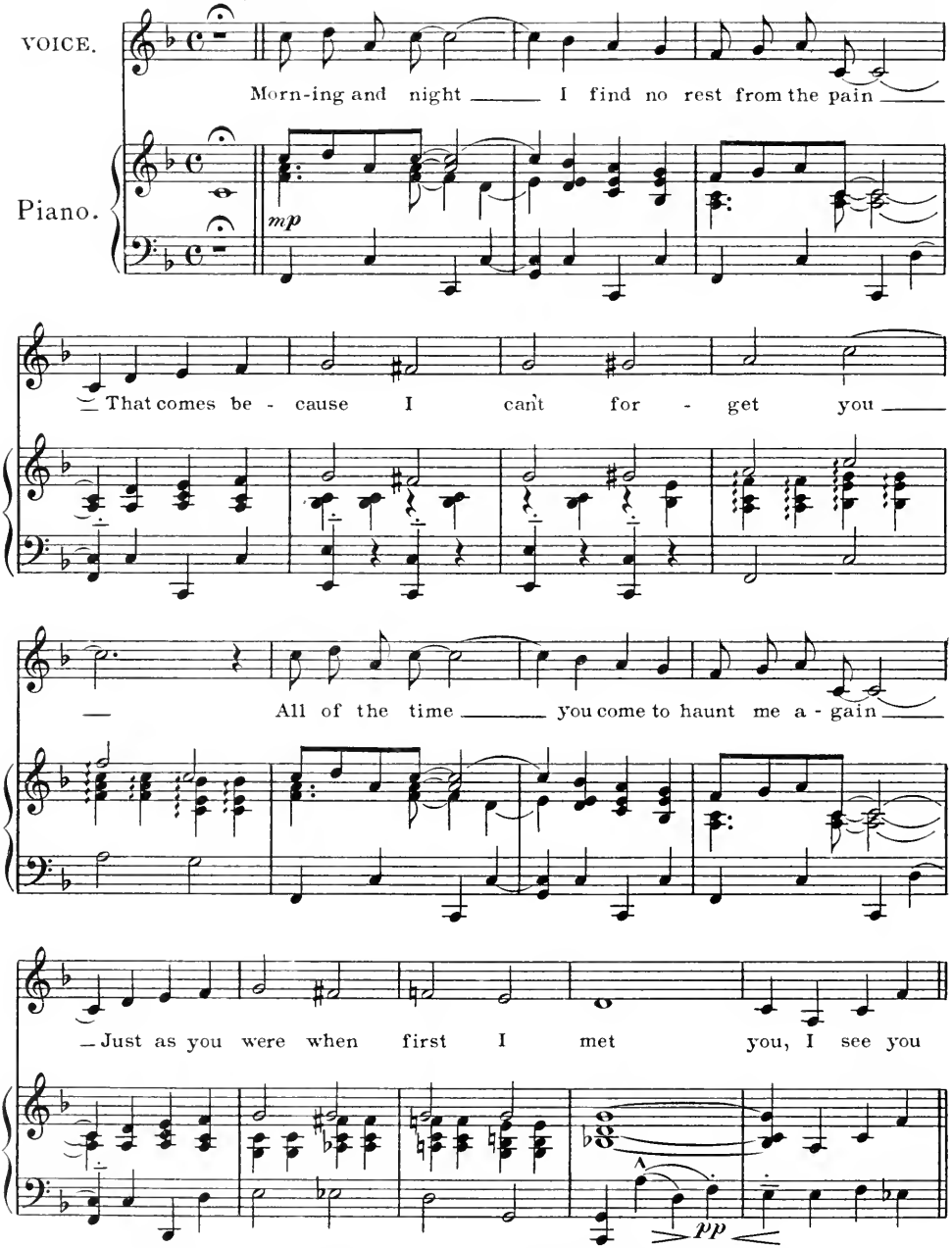

Look in his eyes And if love an - y - where in them lies.
Harp.
SOLO.
With - out an - y doubt it is bound to peep
(Bouche fermeë.)
out, Umm, Umm, Umm, through his eyes.
through his eyes.
his eyes.
rall.
morendo.
Fine.

Words by
JEROME KERN and
P. G. WODEHOUSE.

And I Am All Alone.

Music by
JEROME D. KERN.

Allegretto.



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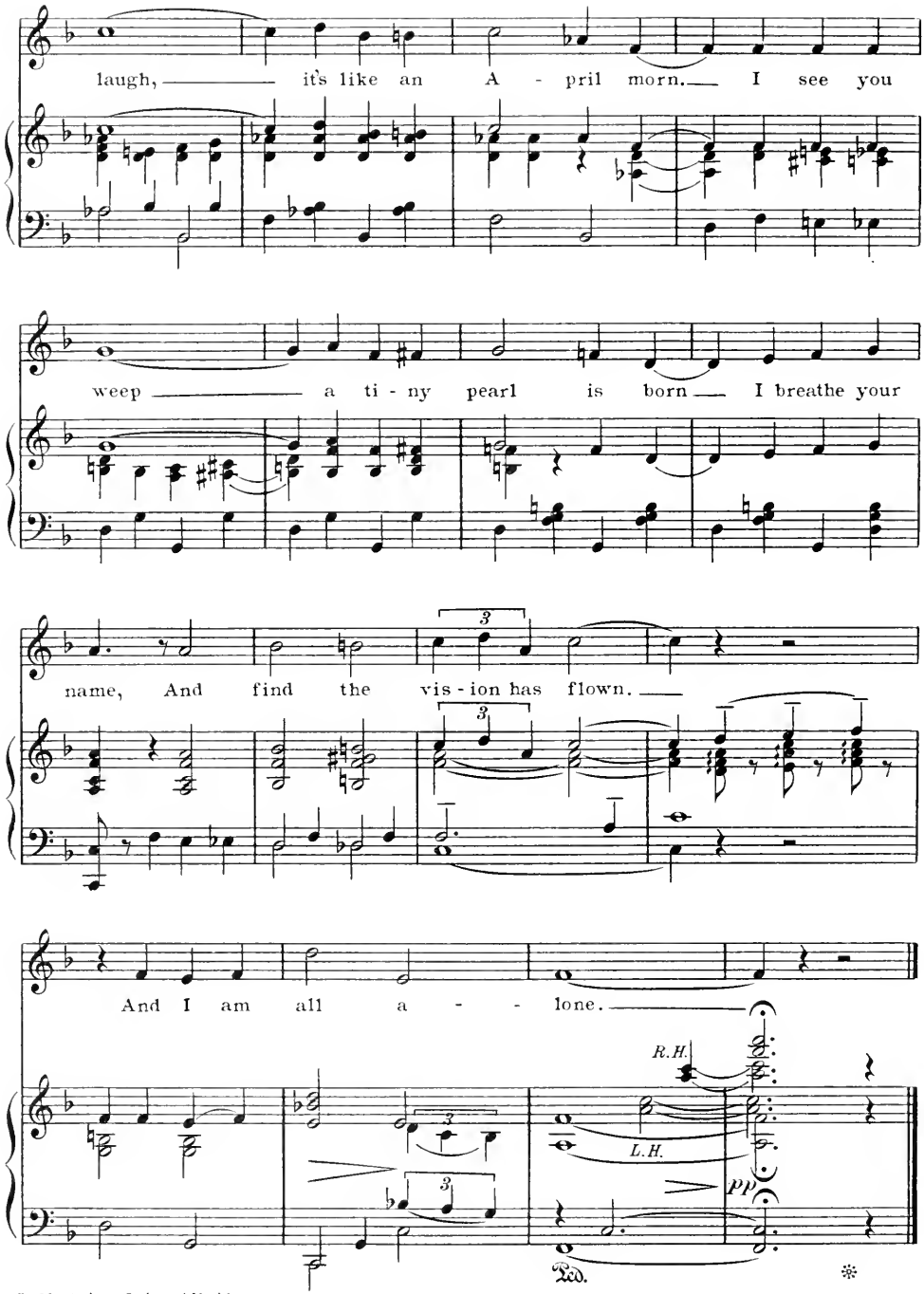
Refrain.

there ___ Just as you used to be ___ so sweet and

fair, ___ You stand and gaze at me. ___ Your form is

girl - ish in its slen - der - ness ___ You've got a

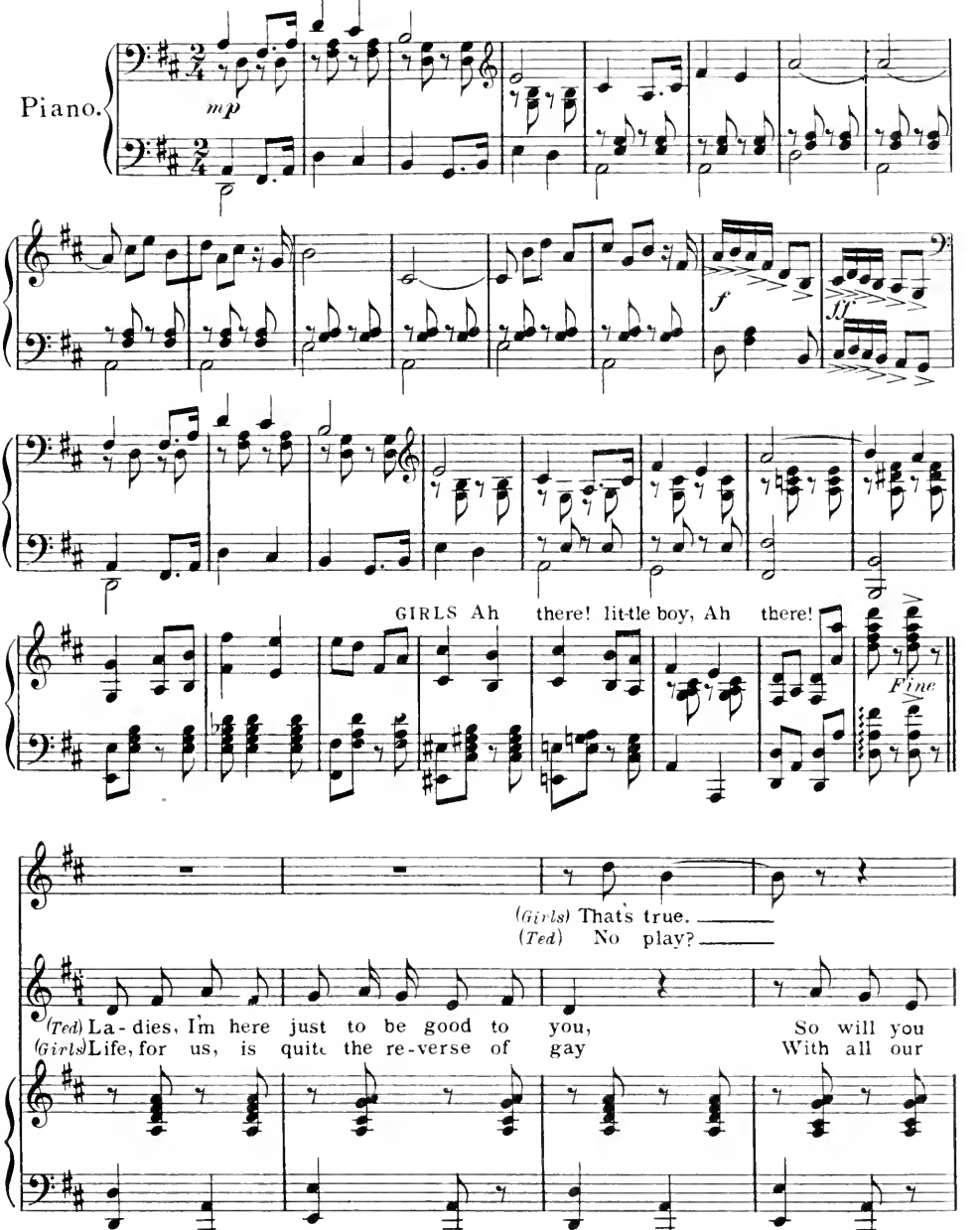
moth - er's smile of ten - der - ness. ___ I hear your


laugh, it's like an A - pril morn. I see you
weep a ti - ny pearl is born I breathe your
name, And find the vis - ion has flown.
And I am all a - - lone.
R.H.
L.H.
pp
Ped.

I'm Here Little Girls I'm Here

Words by
P. G. WODEHOUSE

Music by
JEROME D. KERN



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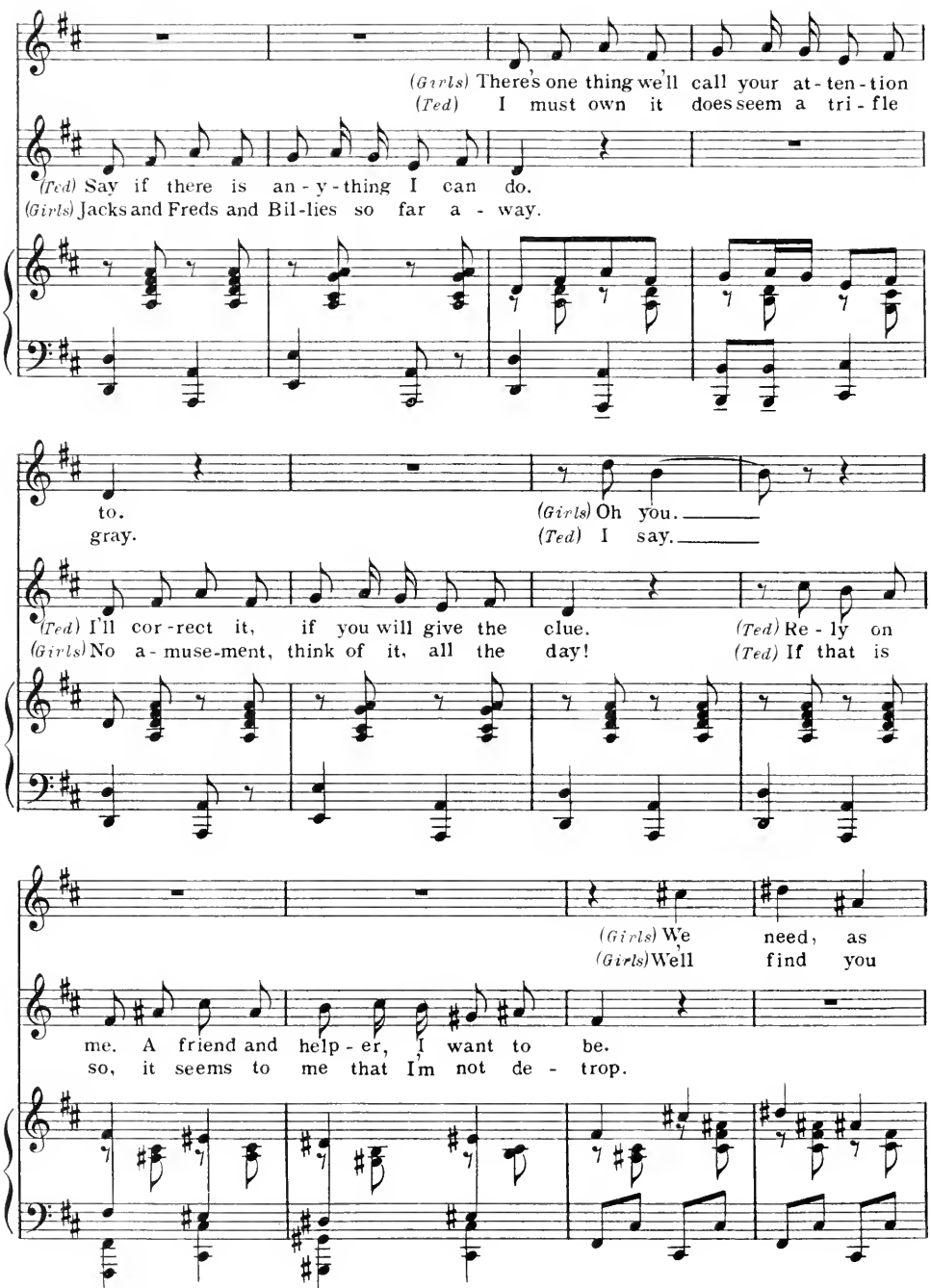
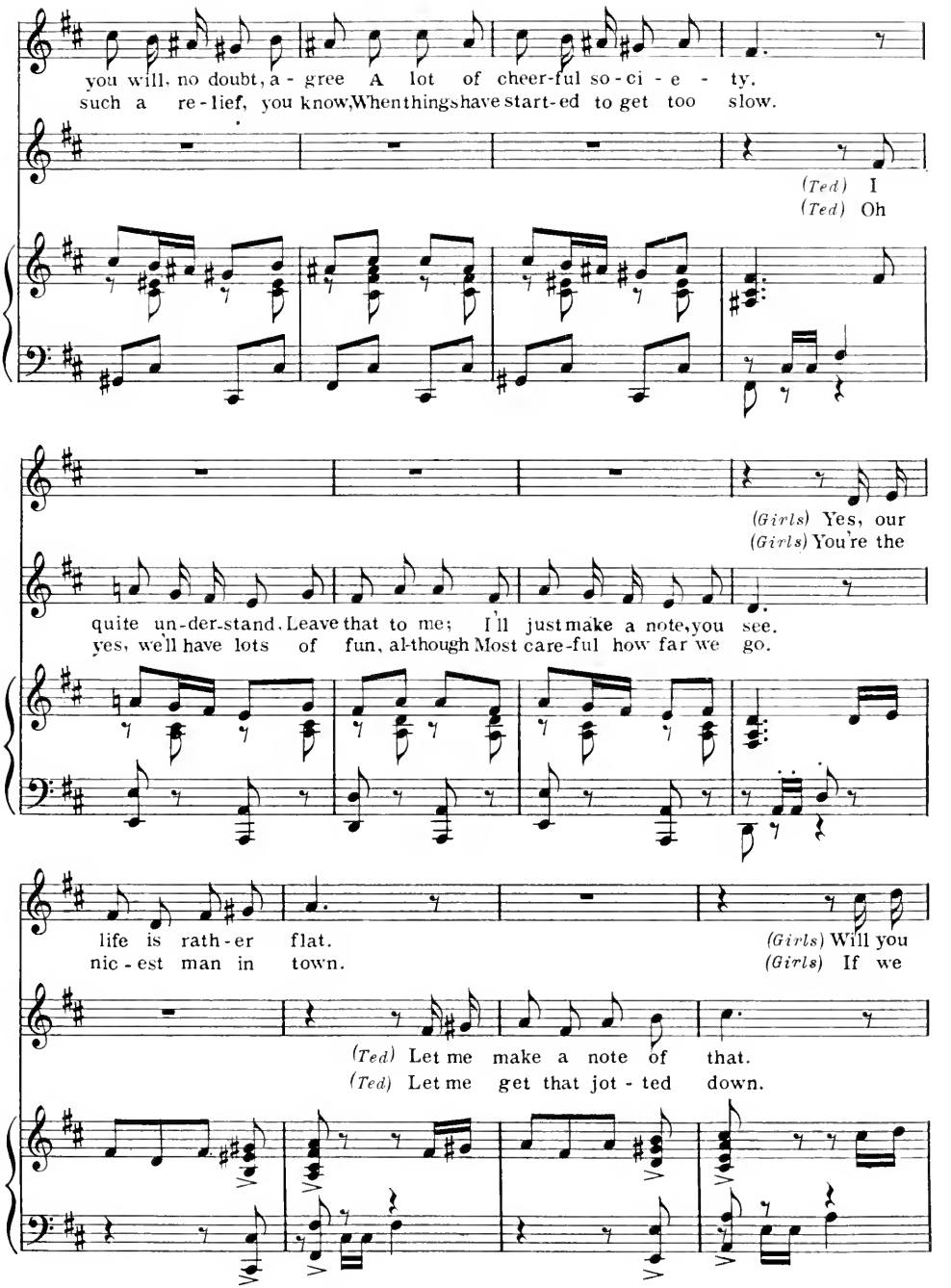
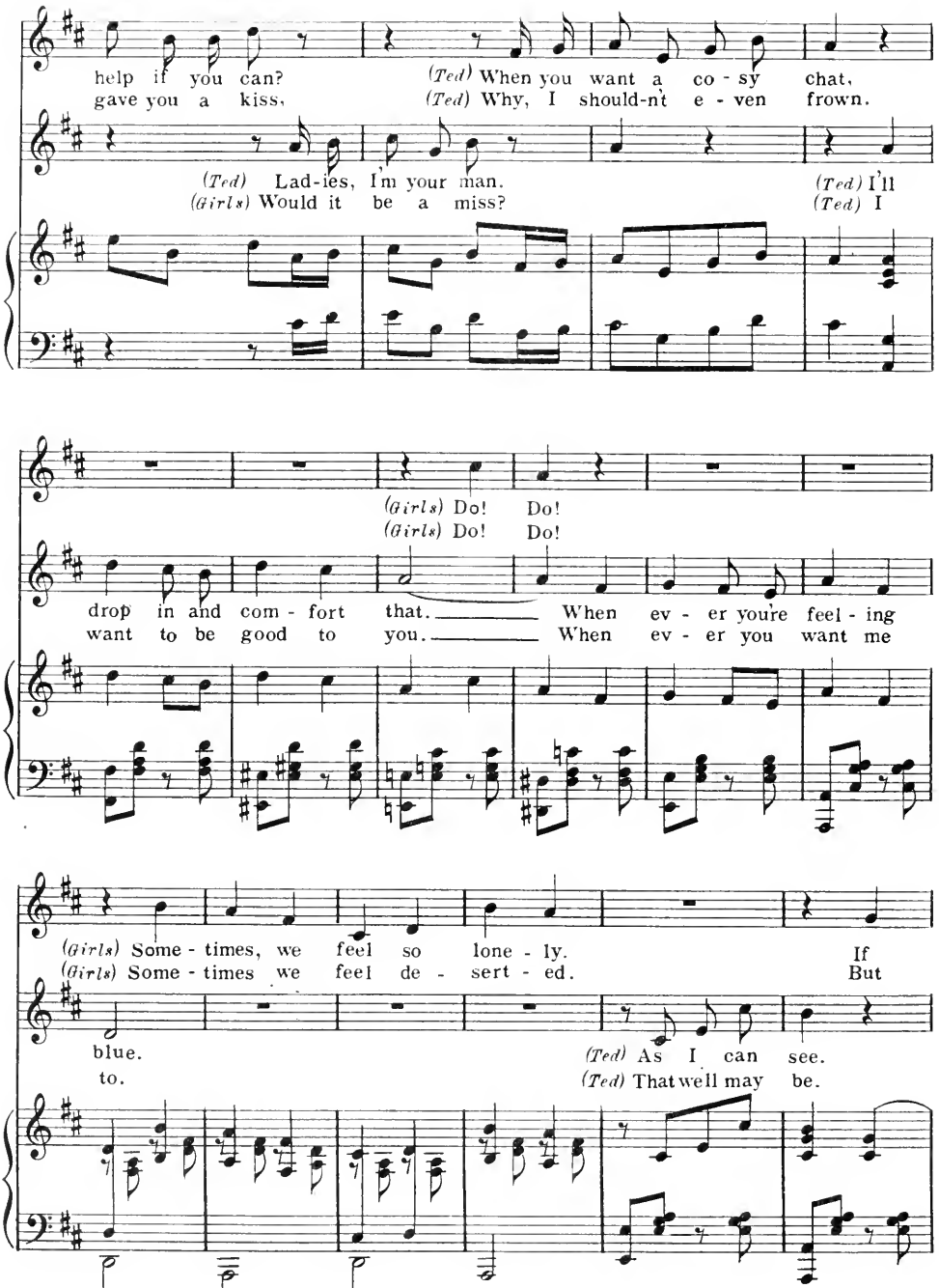
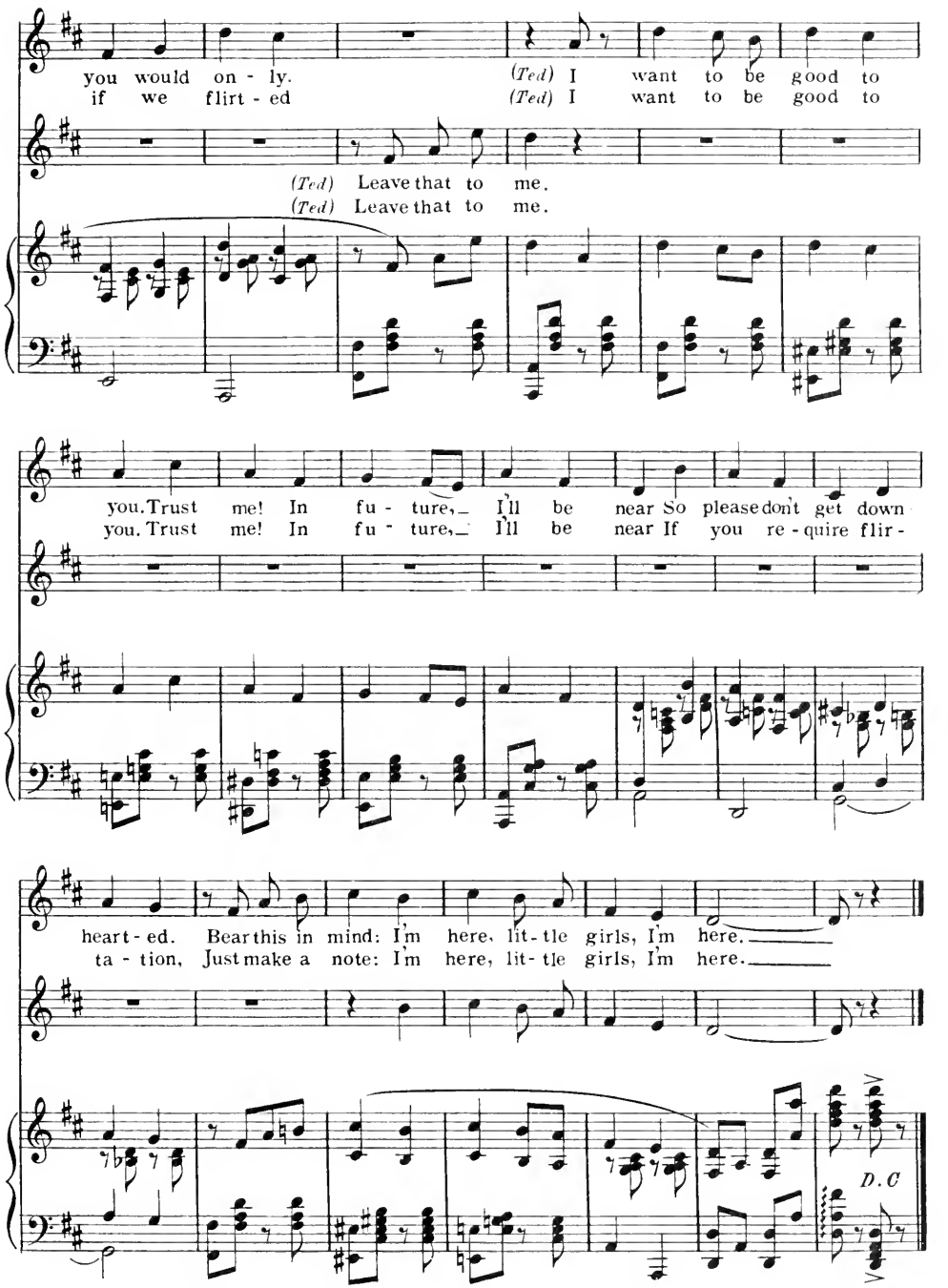

(Girls) There's one thing we'll call your at-ten-tion
(Ted) I must own it does seem a tri-fle
(Ted) Say if there is an-y-thing I can do.
(Girls) Jacks and Freds and Bil-lies so far a-way.
to.
gray.
(Girls) Oh you.
(Ted) I say.
(Ted) I'll cor-rect it, if you will give the clue.
(Girls) No a-muse-ment, think of it, all the day!
(Ted) Re-ly on
(Ted) If that is
(Girls) We need, as
(Girls) Well find you
me. A friend and help-er, I want to be.
so, it seems to me that I'm not de-trop.


you will, no doubt, a - gree A lot of cheer-ful so - ci - e - ty.
such a re - lief, you know, When things have start-ed to get too slow.
(Ted) I
(Ted) Oh
(Girls) Yes, our
(Girls) You're the
quite un-der-stand. Leave that to me; I'll just make a note, you see.
yes, we'll have lots of fun, al-though Most care-ful how far we go.
life is rath-er flat.
nic - est man in town.
(Girls) Will you
(Girls) If we
(Ted) Let me make a note of that.
(Ted) Let me get that jot - ted down.

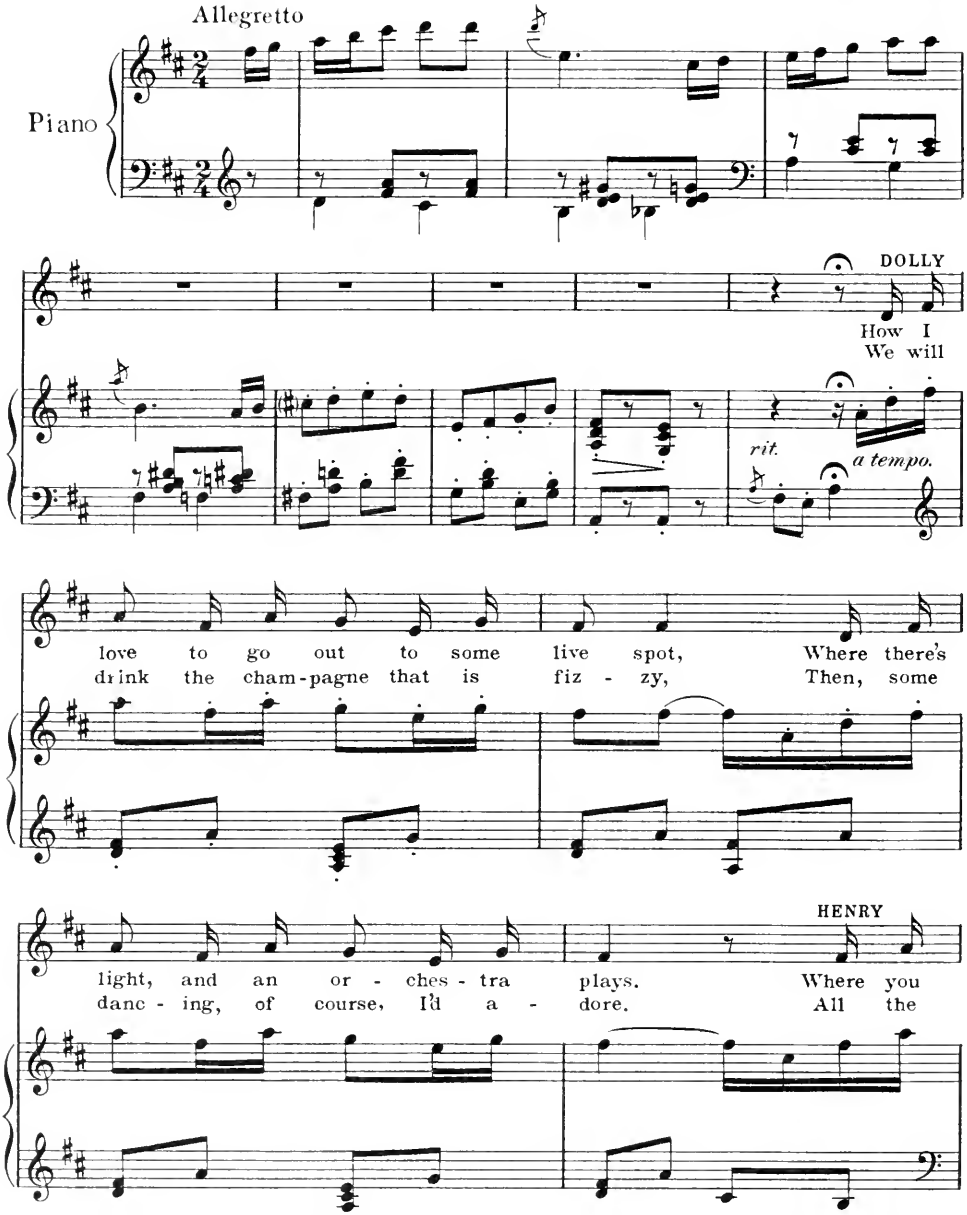

help if you can?
gave you a kiss.
(Ted) When you want a co - sy chat.
(Ted) Why, I should-n't e - ven frown.
(Ted) Lad-ies, I'm your man.
(Girls) Would it be a miss?
(Ted) I'll
(Ted) I
(Girls) Do! Do!
(Girls) Do! Do!
drop in and com - fort that. When ev - er you're feel - ing
want to be good to you. When ev - er you want me
(Girls) Some - times, we feel so lone - ly.
(Girls) Some - times we feel de - sert - ed.
If
But
blue.
to.
(Ted) As I can see.
(Ted) That well may be.


you would on - ly.
if we flirt - ed
(Ted) I want to be good to
(Ted) I want to be good to
(Ted) Leave that to me.
(Ted) Leave that to me.
you. Trust me! In fu - ture, I'll be near So please don't get down
you. Trust me! In fu - ture, I'll be near If you re - quire flir -
heart - ed. Bear this in mind: I'm here, lit - tle girls, I'm here.
ta - tion, Just make a note: I'm here, lit - tle girls, I'm here.
D.C

Bright Lights

Words by
P. G. WODEHOUSE

Music by
JEROME KERN



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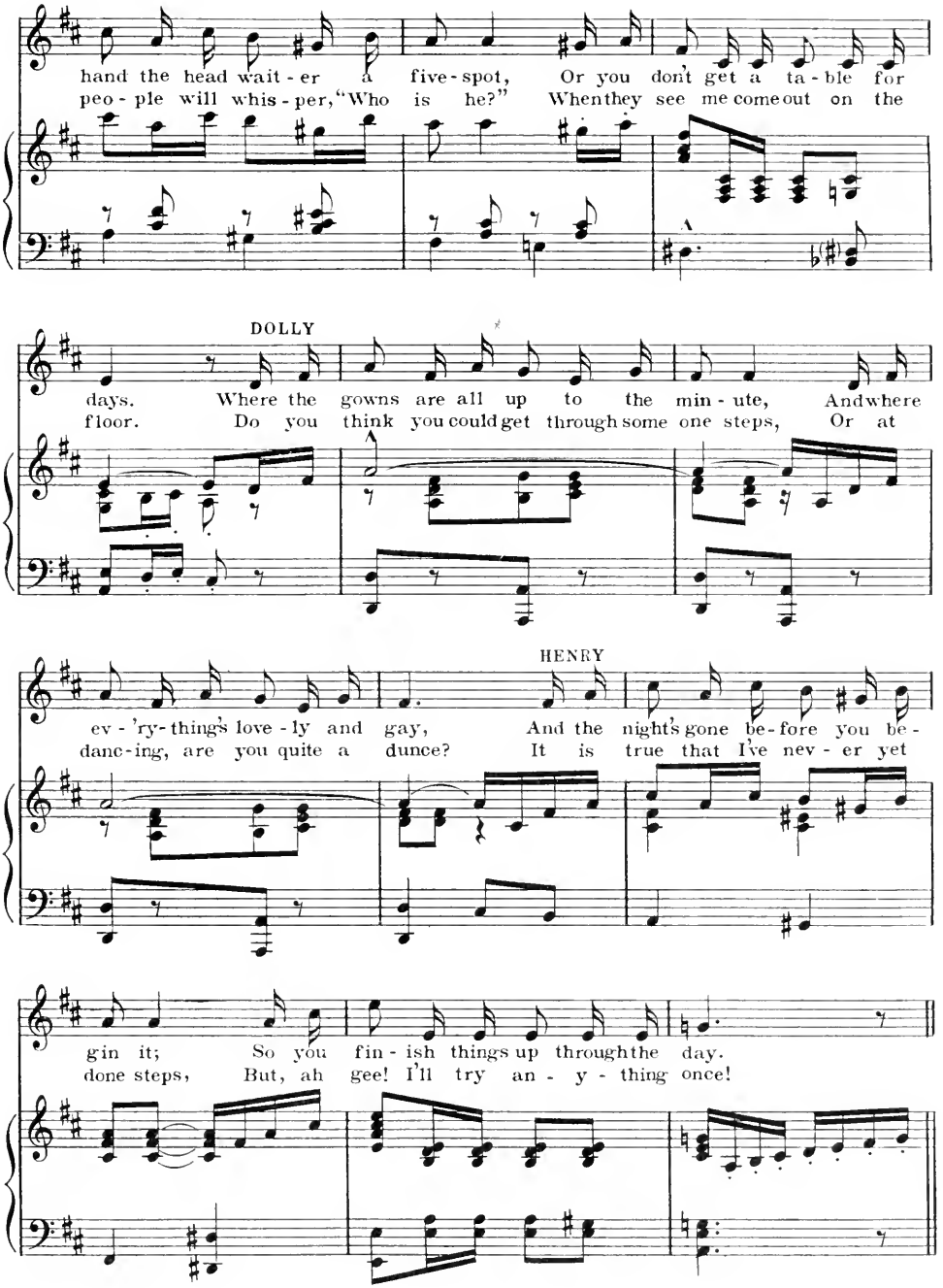
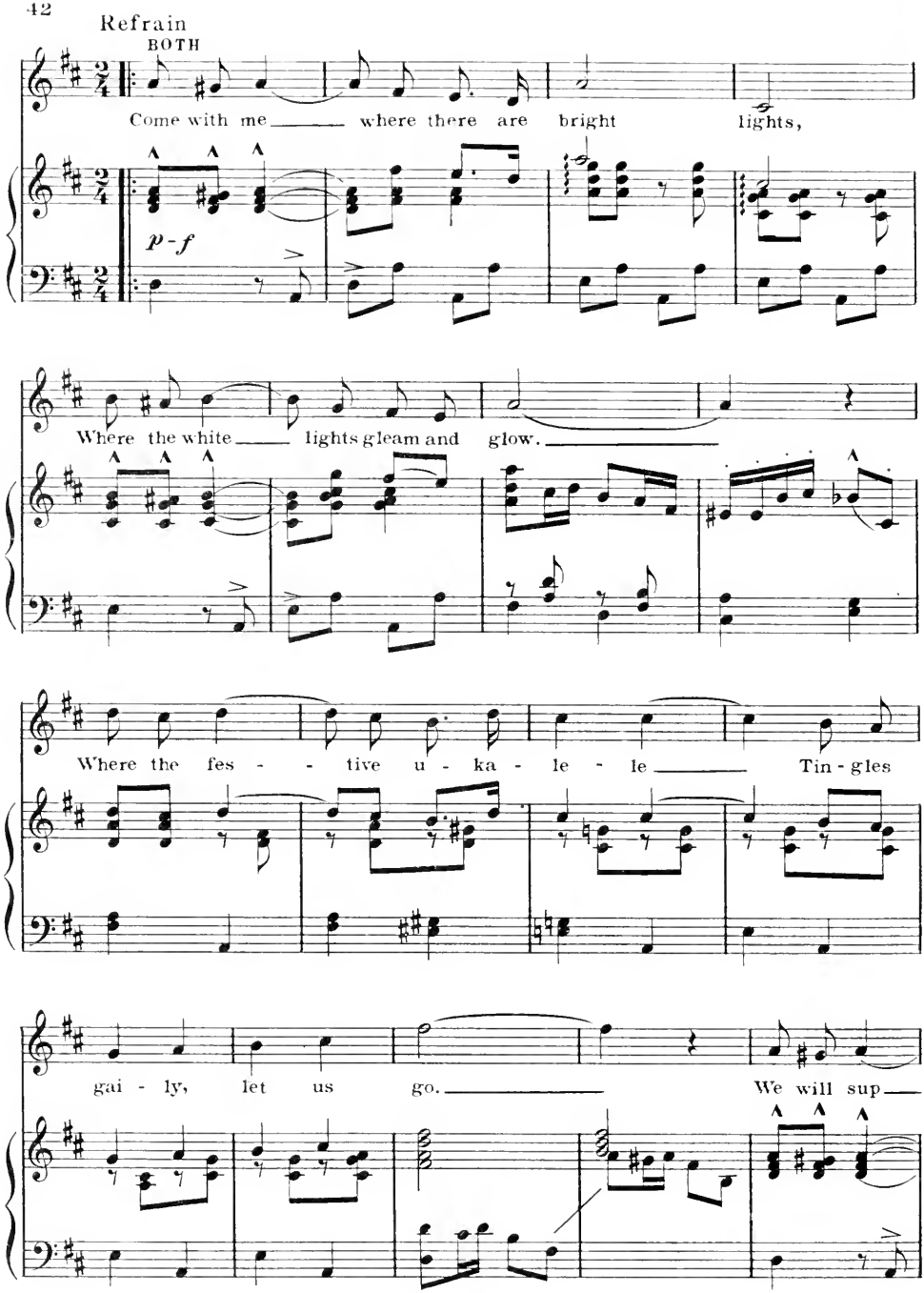
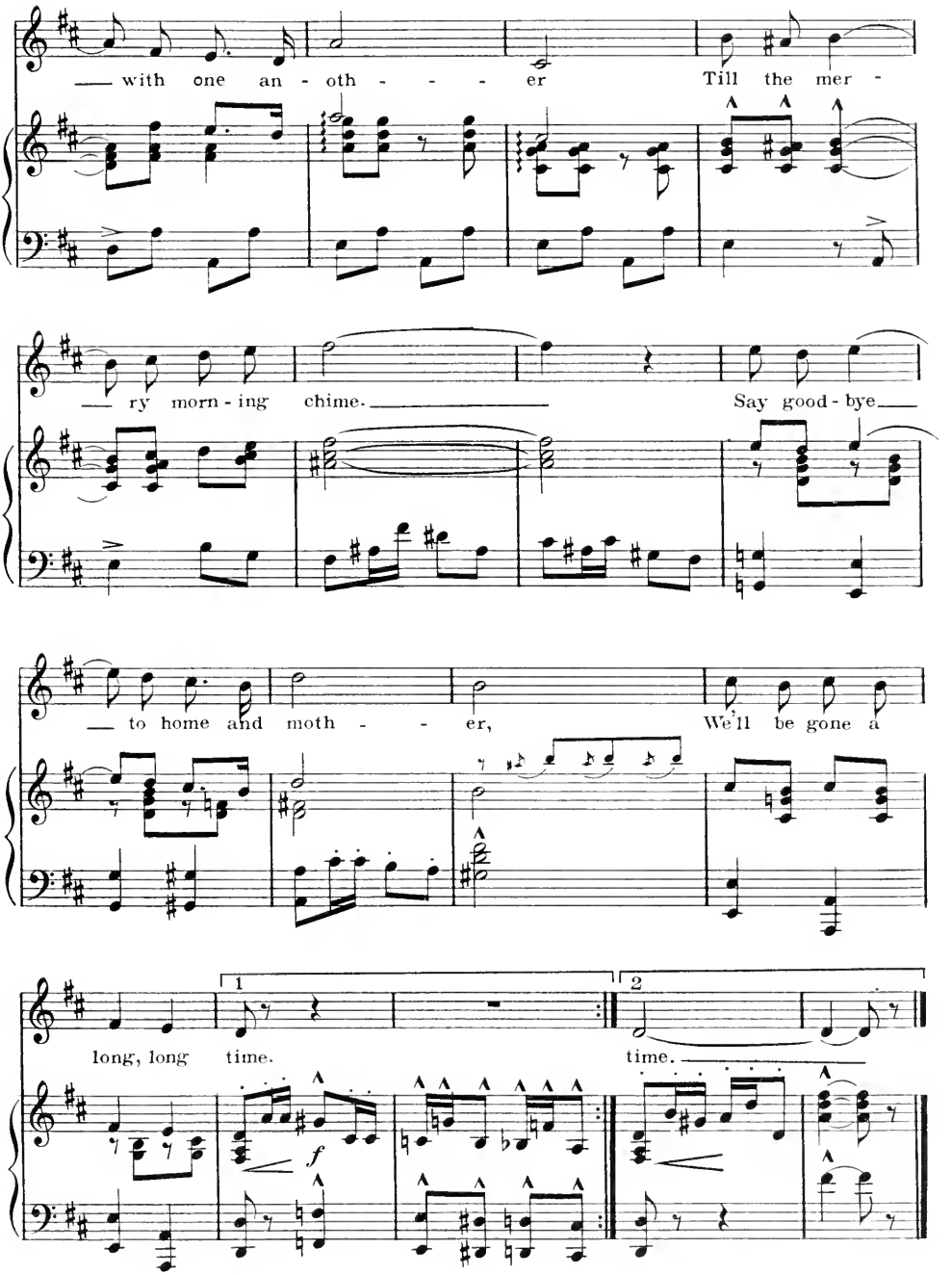

hand the head wait - er a five - spot, Or you don't get a ta - ble for
peo - ple will whis - per, "Who is he?" When they see me come out on the
DOLLY
days. Where the gowns are all up to the min - ute, And where
floor. Do you think you could get through some one steps, Or at
HENRY
ev - 'ry - thing's love - ly and gay, And the night's gone be - fore you be -
danc - ing, are you quite a dunce? It is true that I've nev - er yet
gin it; So you fin - ish things up through the day.
done steps, But, ah gee! I'll try an - y - thing once!


Refrain
BOTH
Come with me where there are bright lights,
p-f
Where the white lights gleam and glow.
Where the fes - tive u - ka - le - le Tin - gles
gai - ly, let us go. We will sup


with one an - oth - - - er
Till the mer -
ry morn - ing chime.
Say good - bye
to home and moth - - er,
We'll be gone a
long, long time.
time.
1
2
f

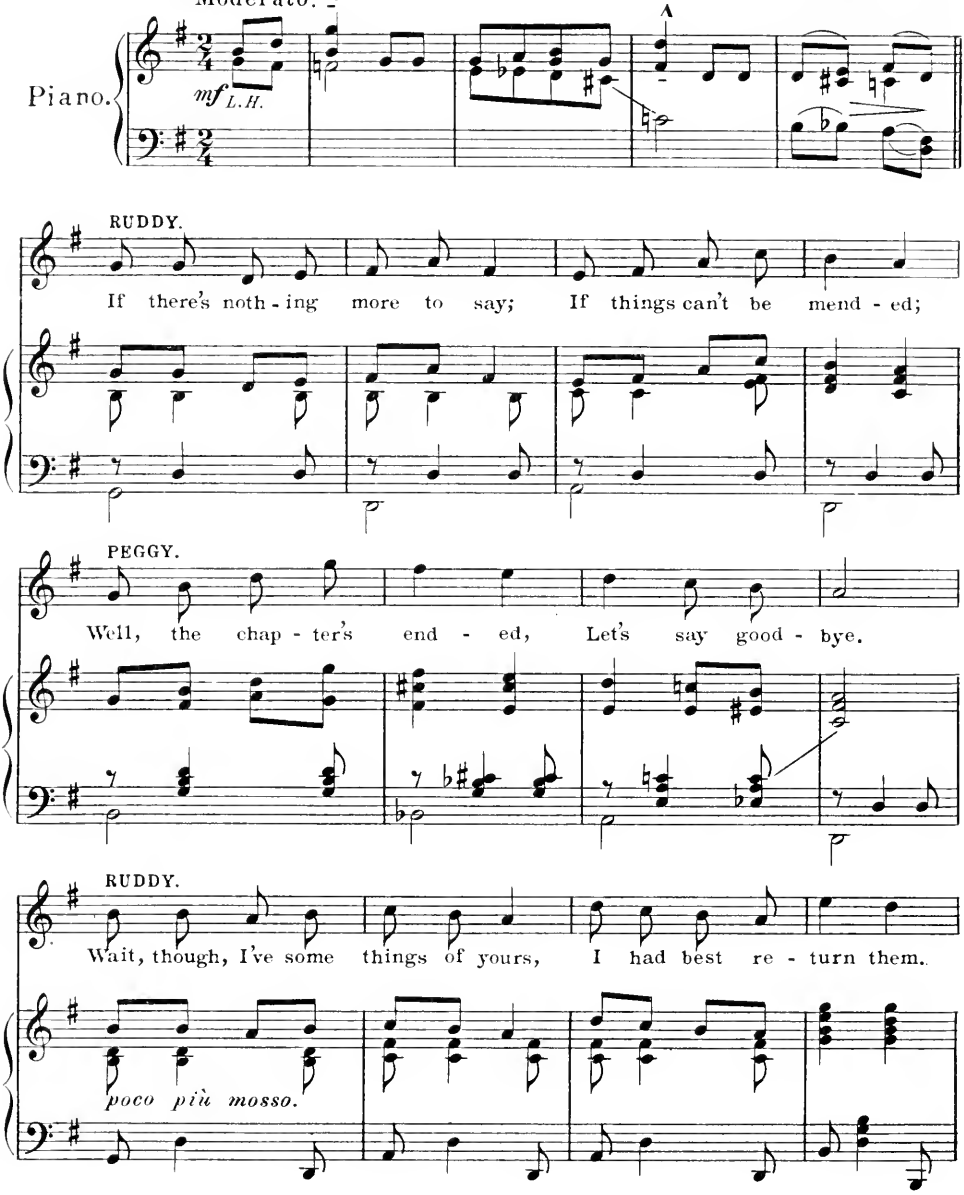
The Road That Lies Before.

Words by
P. G. WODEHOUSE.

Duet: Ruddy & Peggy.

JEROME KERN.

Moderato.



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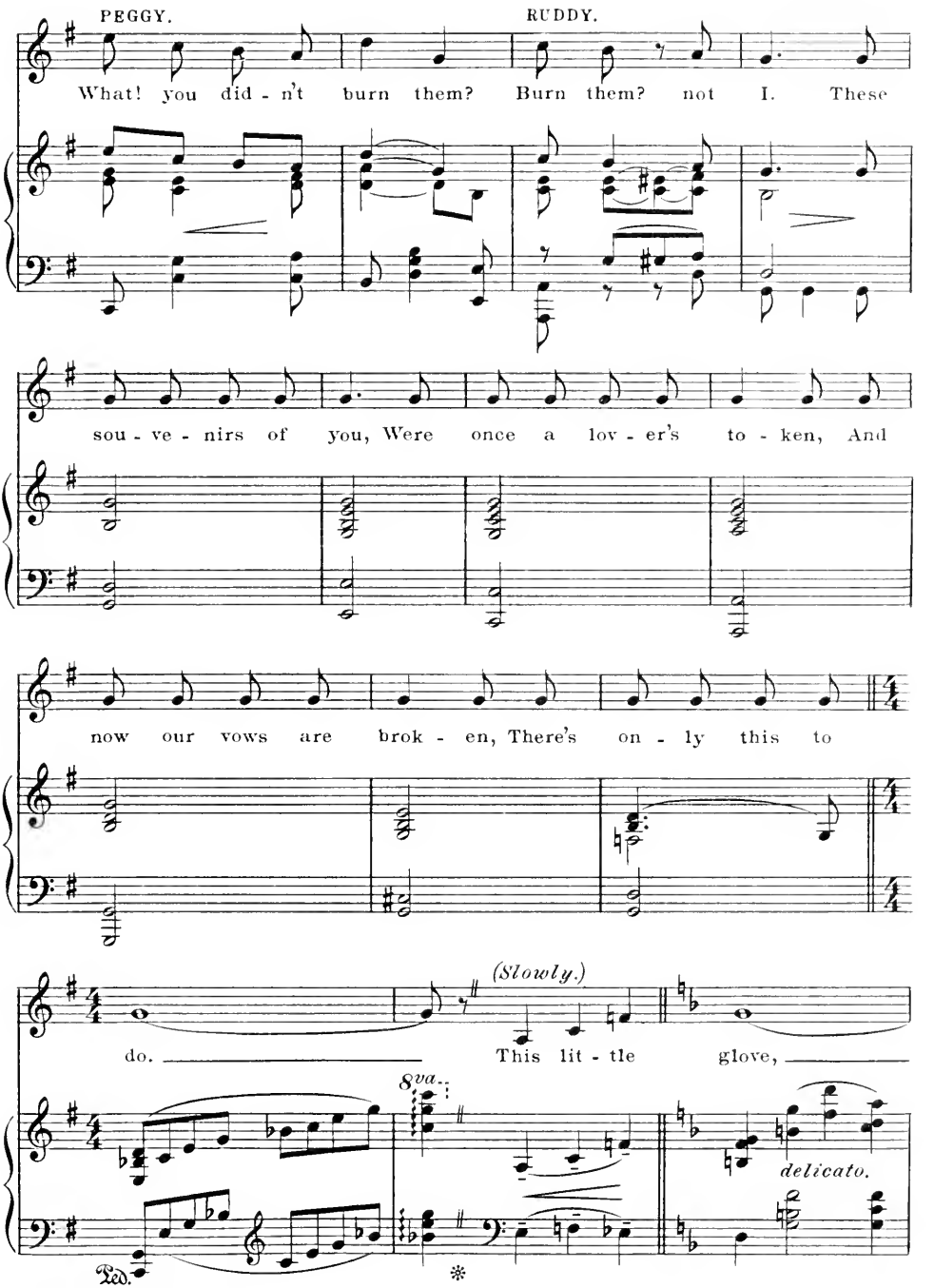
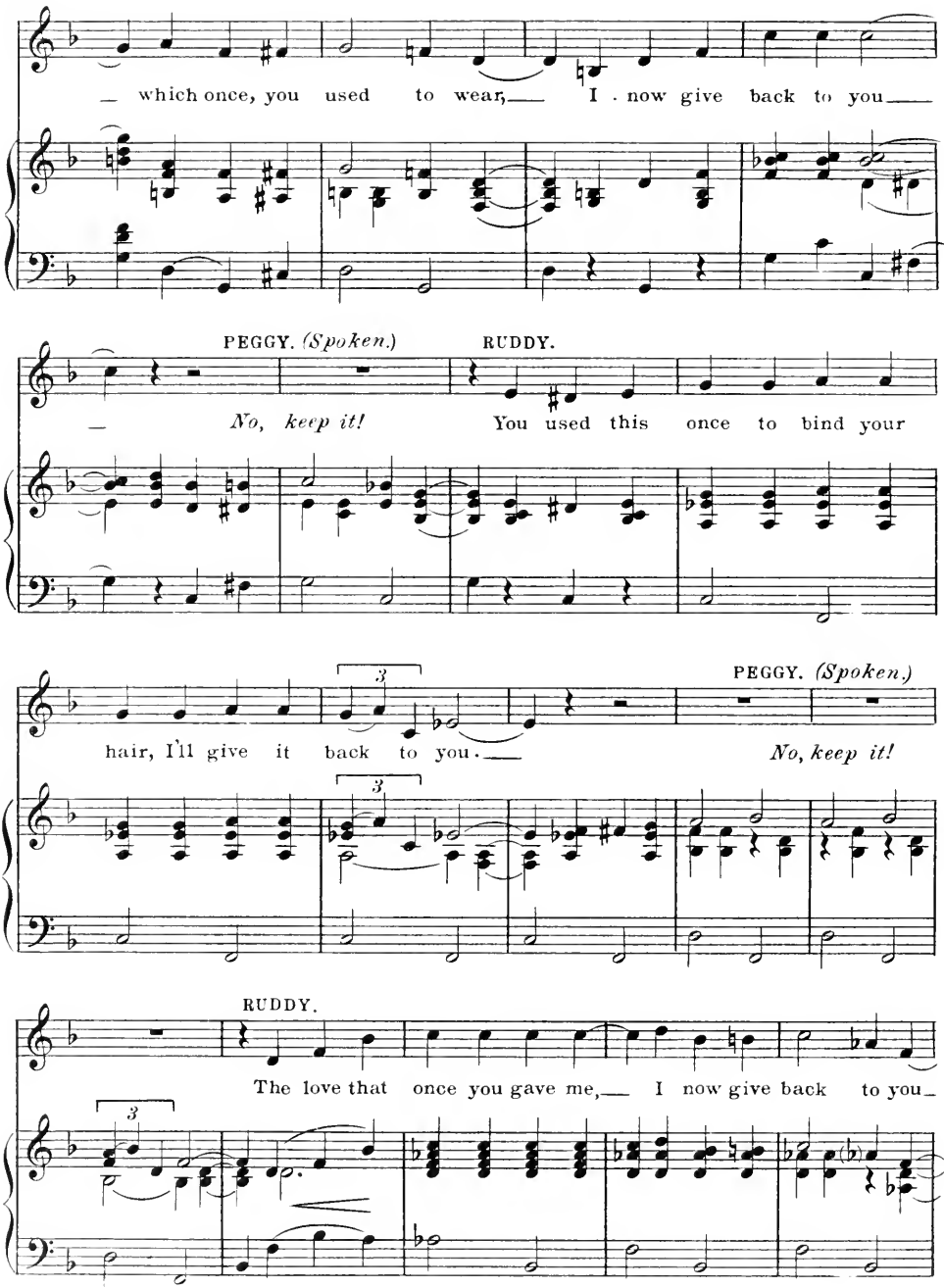
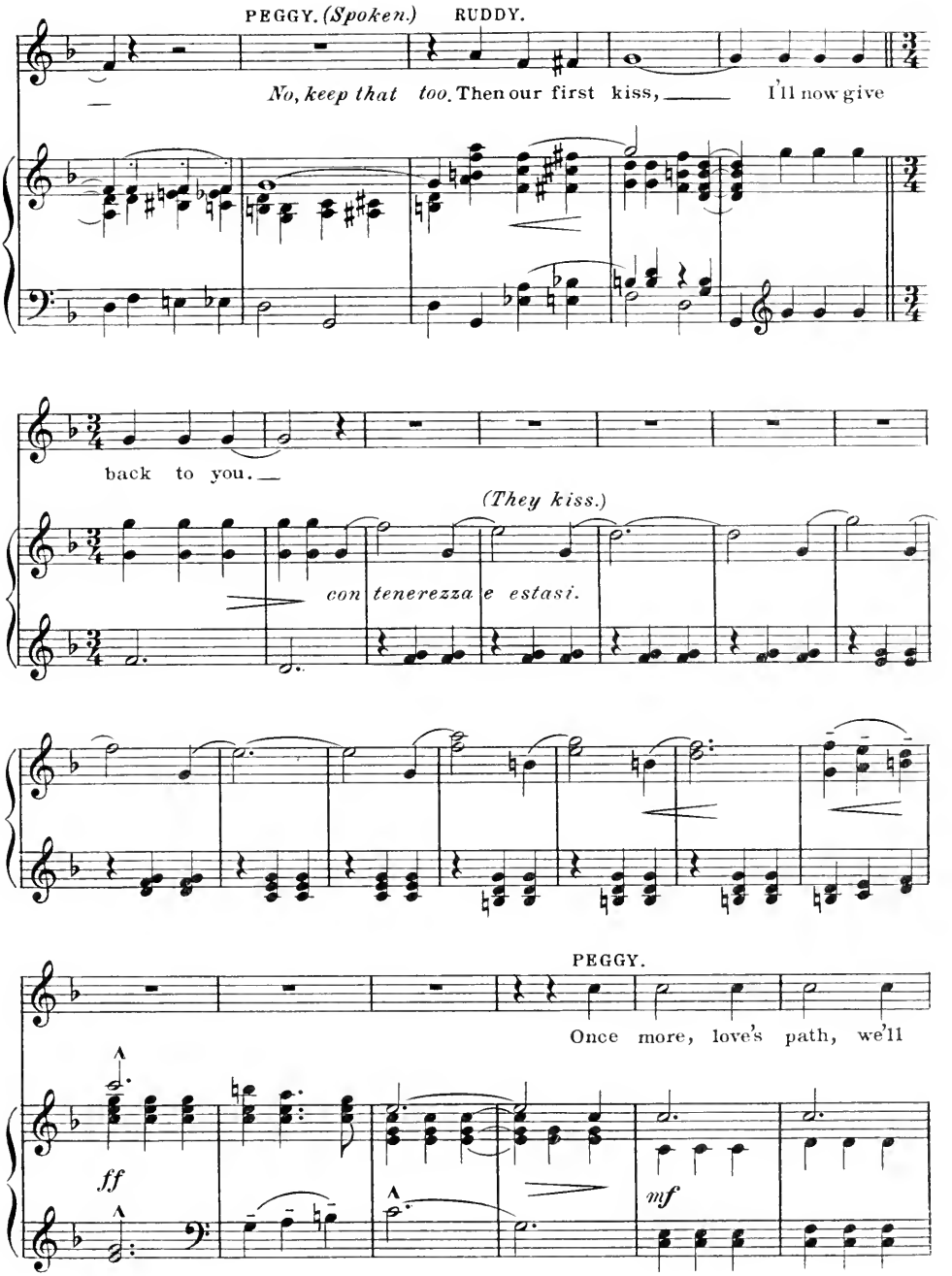
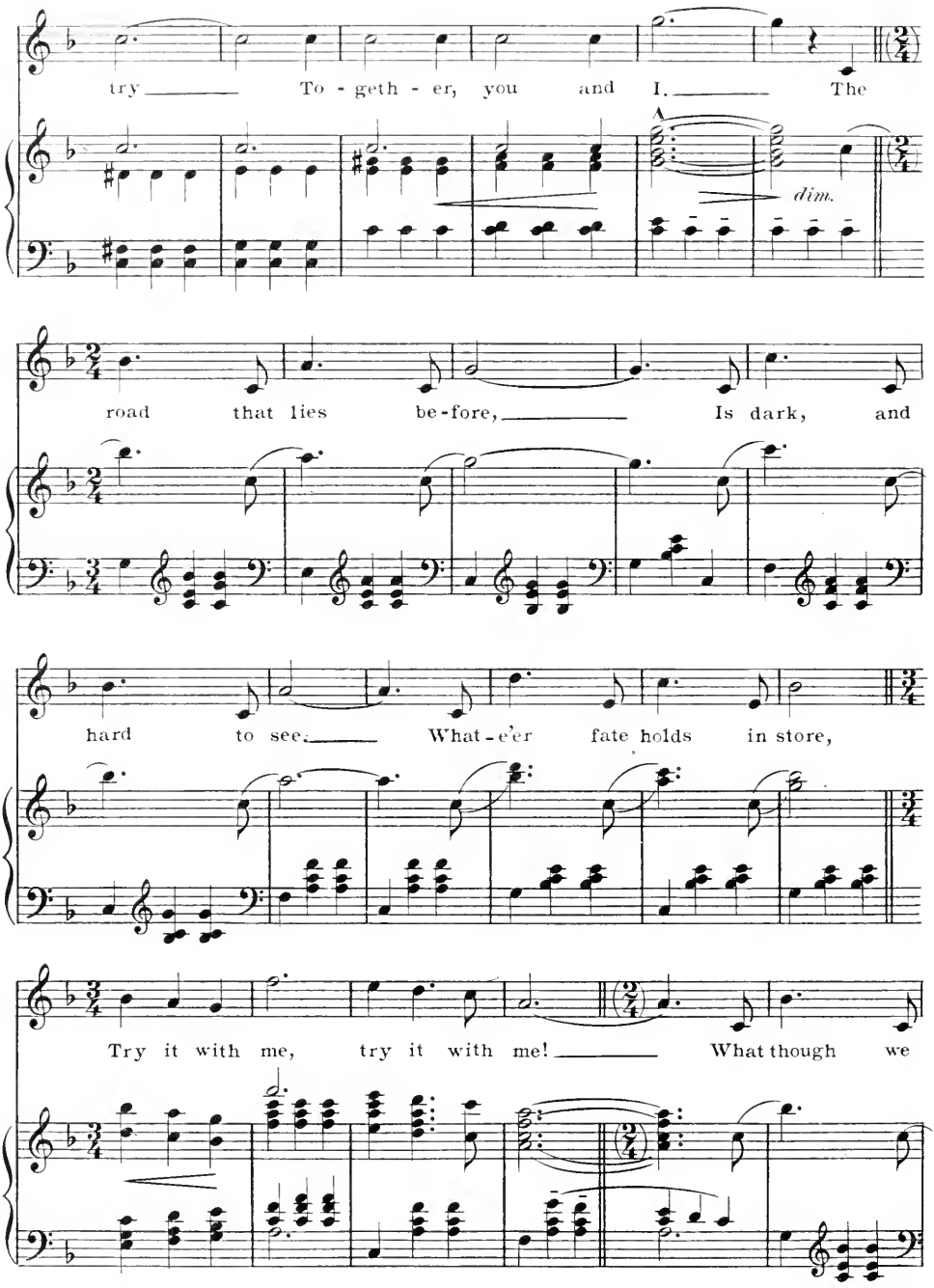
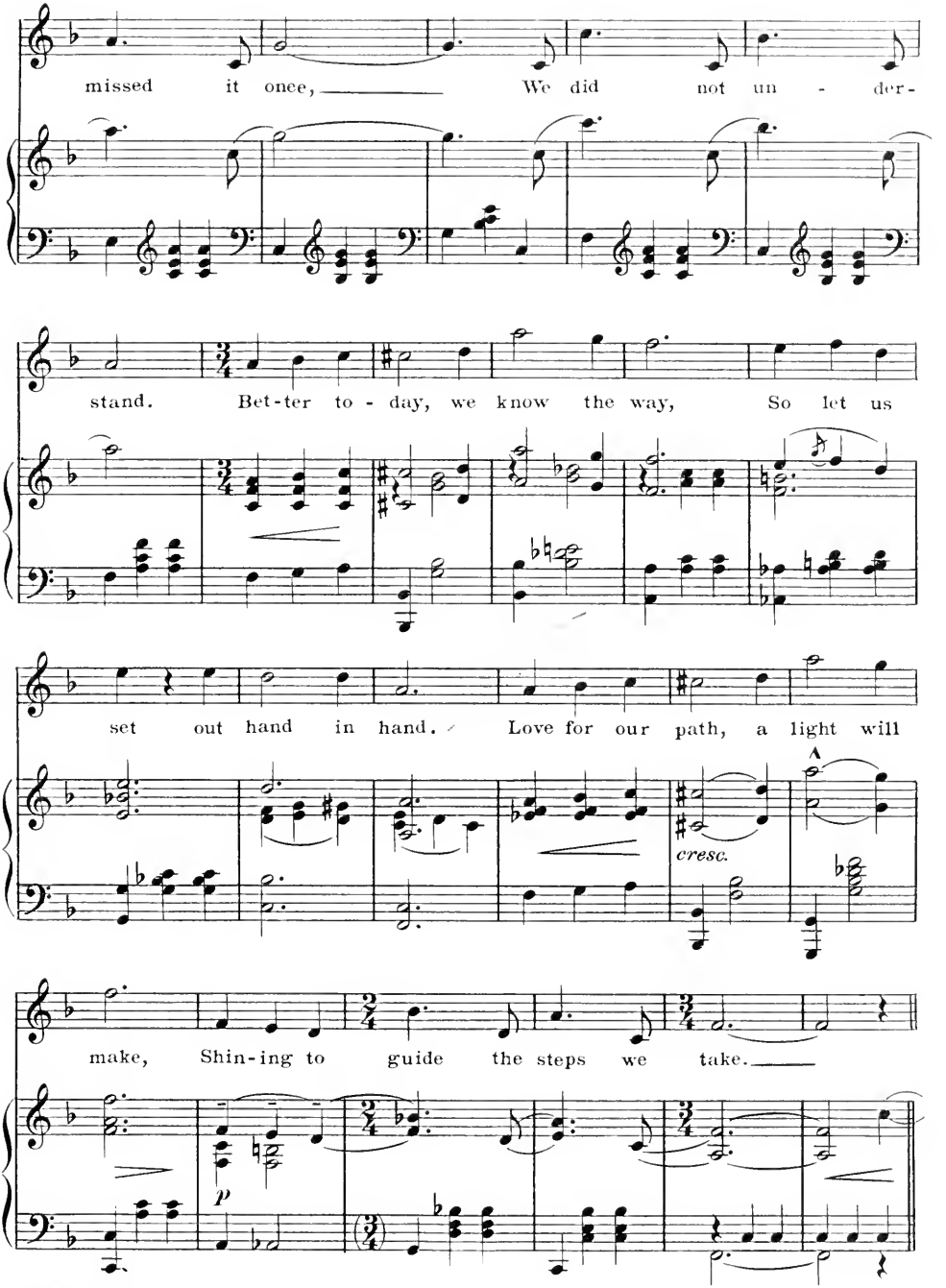

PEGGY.
RUDDY.
What! you did - n't burn them? Burn them? not I. These
sou - ve - nirs of you, Were once a lov - er's to - ken, And
now our vows are brok - en, There's on - ly this to
(Slowly.)
do.
This lit - tle glove,
8va
delicato.
Ped.
*

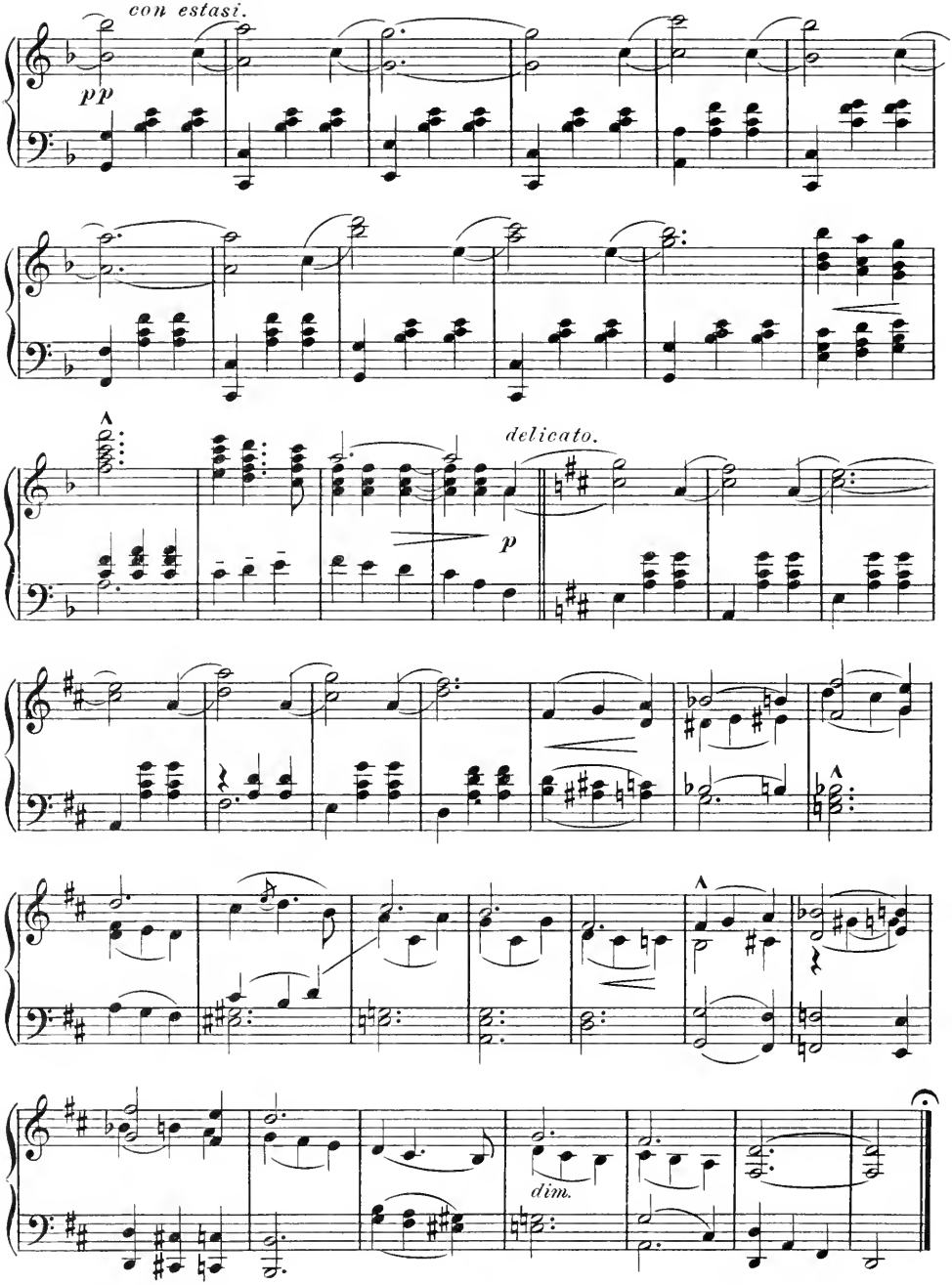

which once, you used to wear, I now give back to you
PEGGY. (Spoken.)
No, keep it!
RUDDY.
You used this once to bind your
hair, I'll give it back to you.
PEGGY. (Spoken.)
No, keep it!
RUDDY.
The love that once you gave me, I now give back to you


PEGGY. (Spoken.)
RUDDY.
No, keep that too. Then our first kiss, I'll now give
back to you.
(They kiss.)
con tenerezza e estasi.
PEGGY.
Once more, love's path, we'll
ff
mf


try To - geth - er, you and I. The
dim.
road that lies be-fore, Is dark, and
hard to see. What-e'er fate holds in store,
Try it with me, try it with me! What though we


missed it once, We did not un - der-
stand. Bet-ter to - day, we know the way, So let us
set out hand in hand. Love for our path, a light will
cresc.
make, Shin-ing to guide the steps we take.
p

Dialogue.



Finale Act I.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Vivace.

Piano.

SOP. & ALTO.

Just think of it Woo - zy has real - ly e - loped, Poor dear old

TEN. & BASS.

Rud-dy has fled ——— He's tak - ing a deuce of a chance,

unis.

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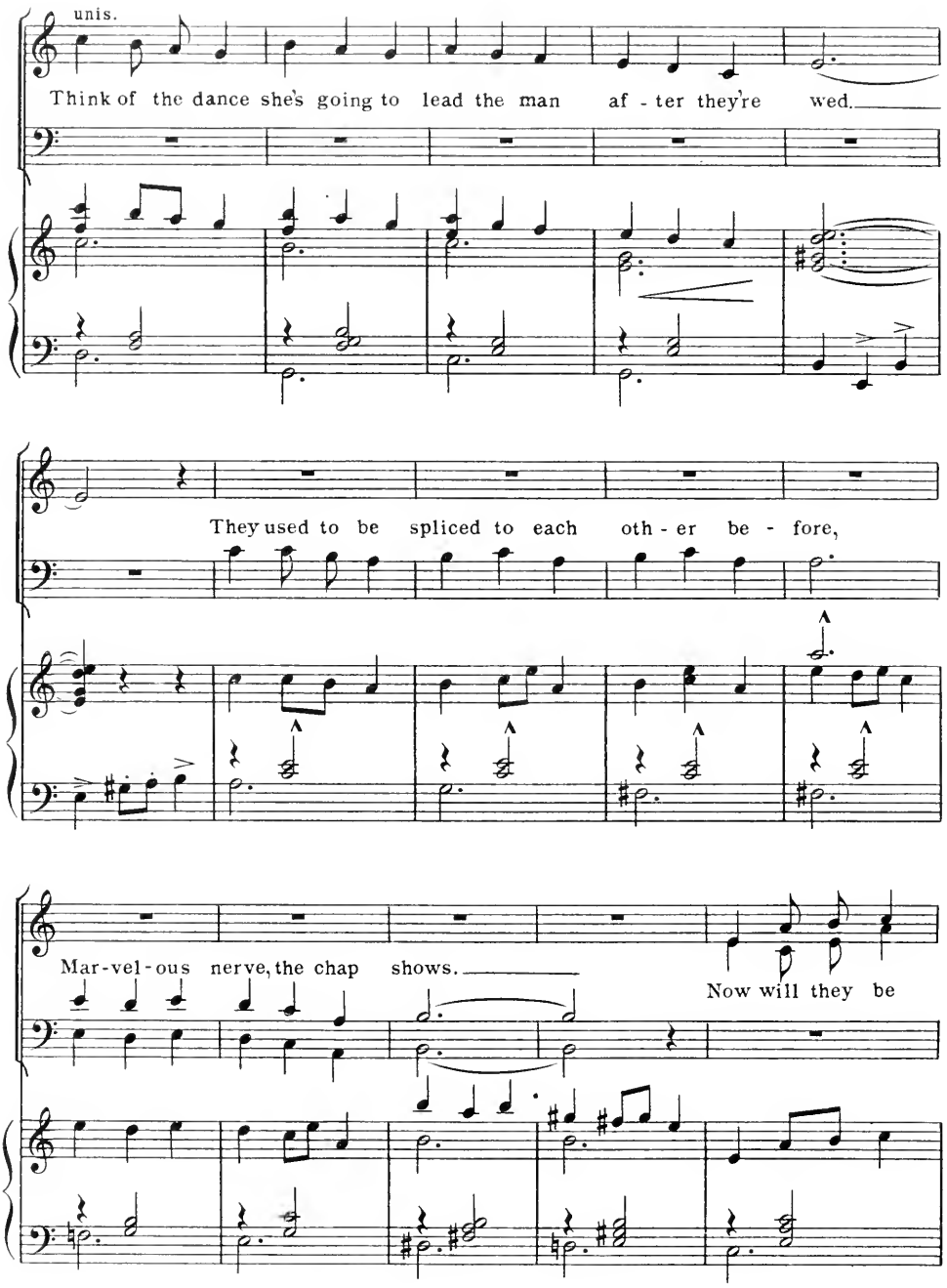
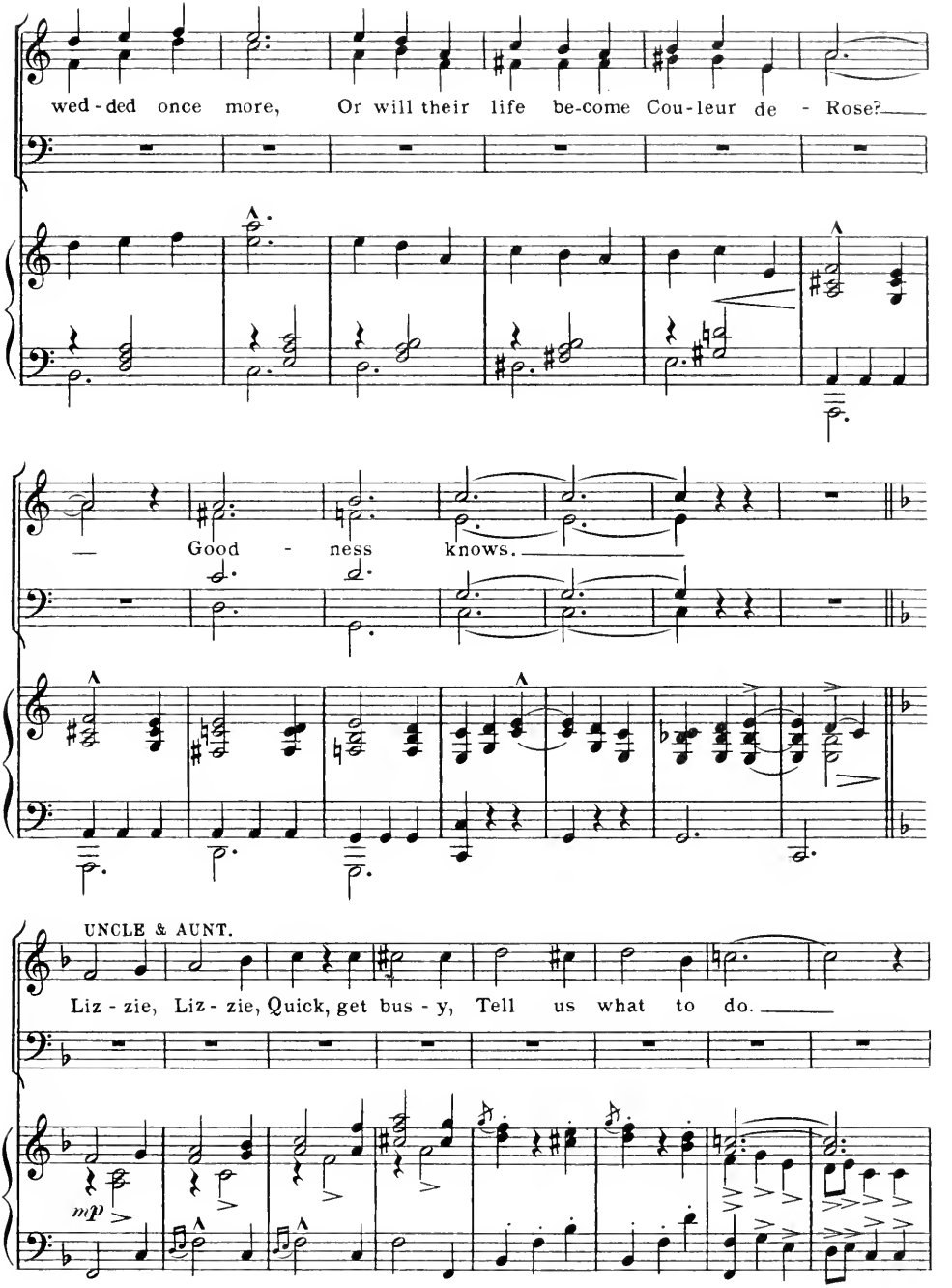
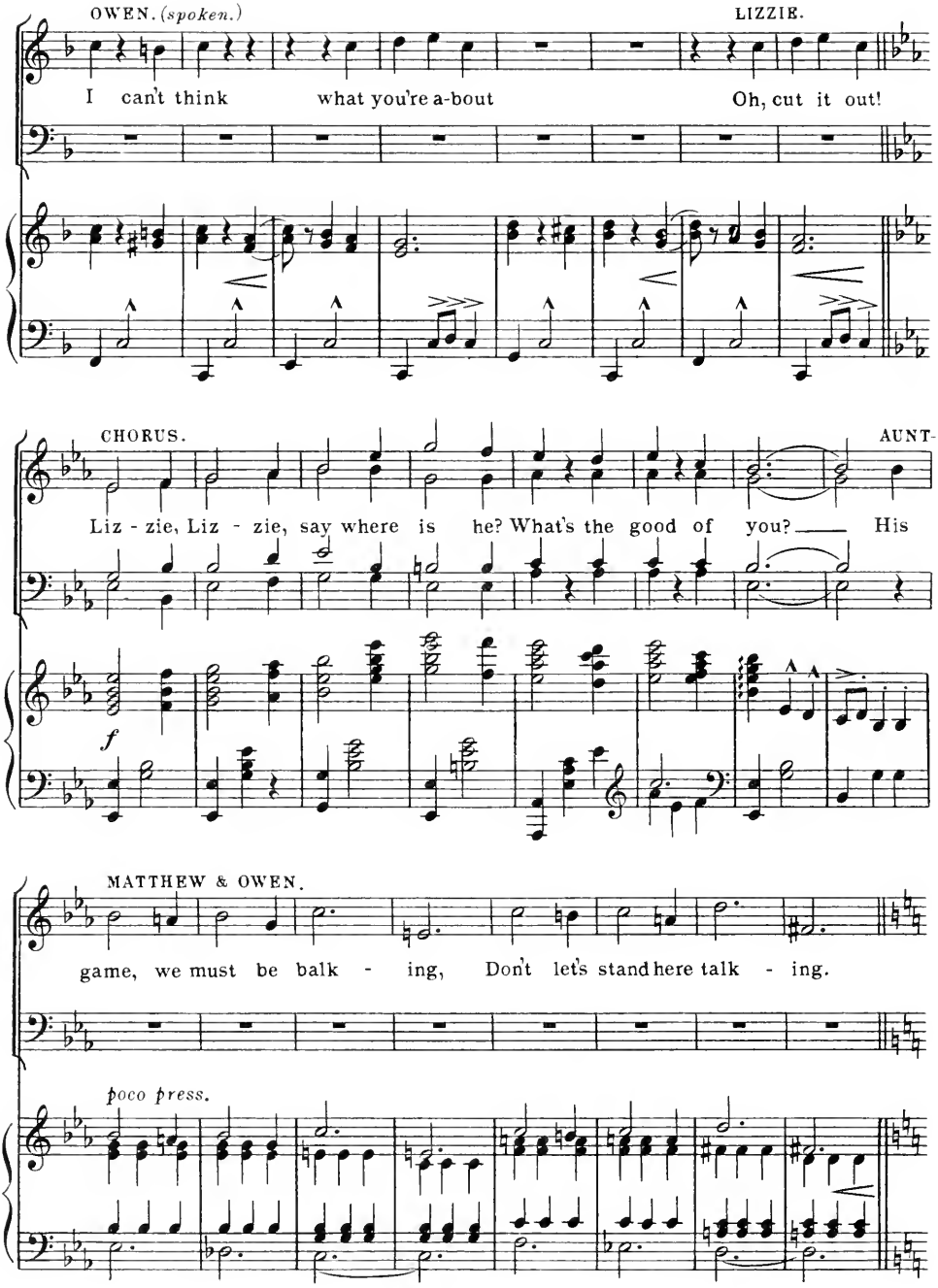

unis.
Think of the dance she's going to lead the man af - ter they're wed.
They used to be spliced to each oth - er be - fore,
Mar-vel-ous nerve, the chap shows.
Now will they be


wed - ded once more, Or will their life be-come Cou-leur de - Rose?
— Good - ness knows.
UNCLE & AUNT.
Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do.
mp


OWEN. (spoken.)
LIZZIE.
I can't think what you're a-bout Oh, cut it out!
CHORUS.
AUNT-
Liz - zie, Liz - zie, say where is he? What's the good of you? His
f
MATTHEW & OWEN.
game, we must be balk - ing, Don't let's stand here talk - ing.
poco press.

CHORUS.
poco più e cresc.

'Phone up ev -'ry-where, Do some-thing, some-bo - dy! Let's be quiet and

mf.

cool. Don't stand gap-ing there! Can't you do an - y - thing?

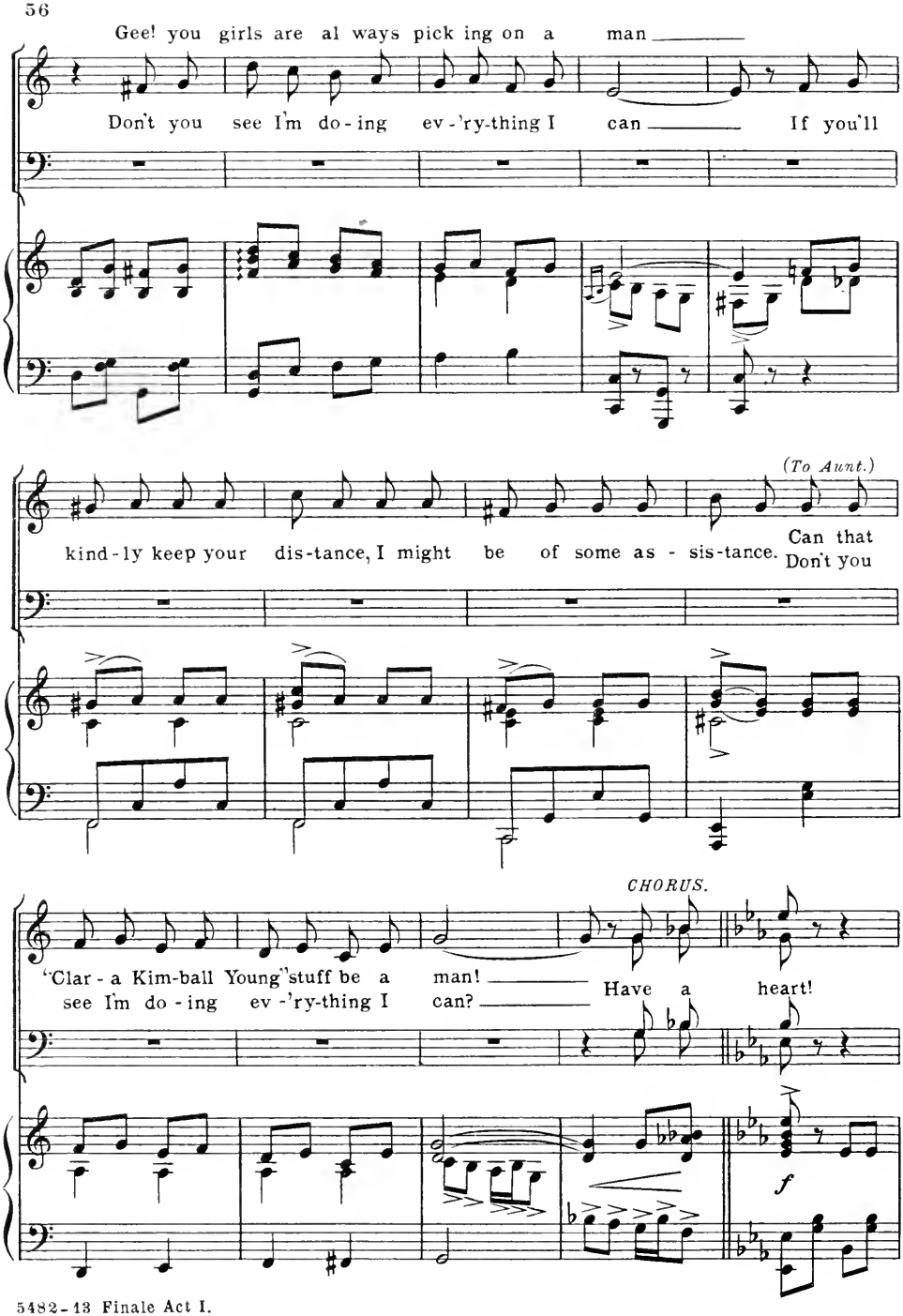
Don't stand gap - ing

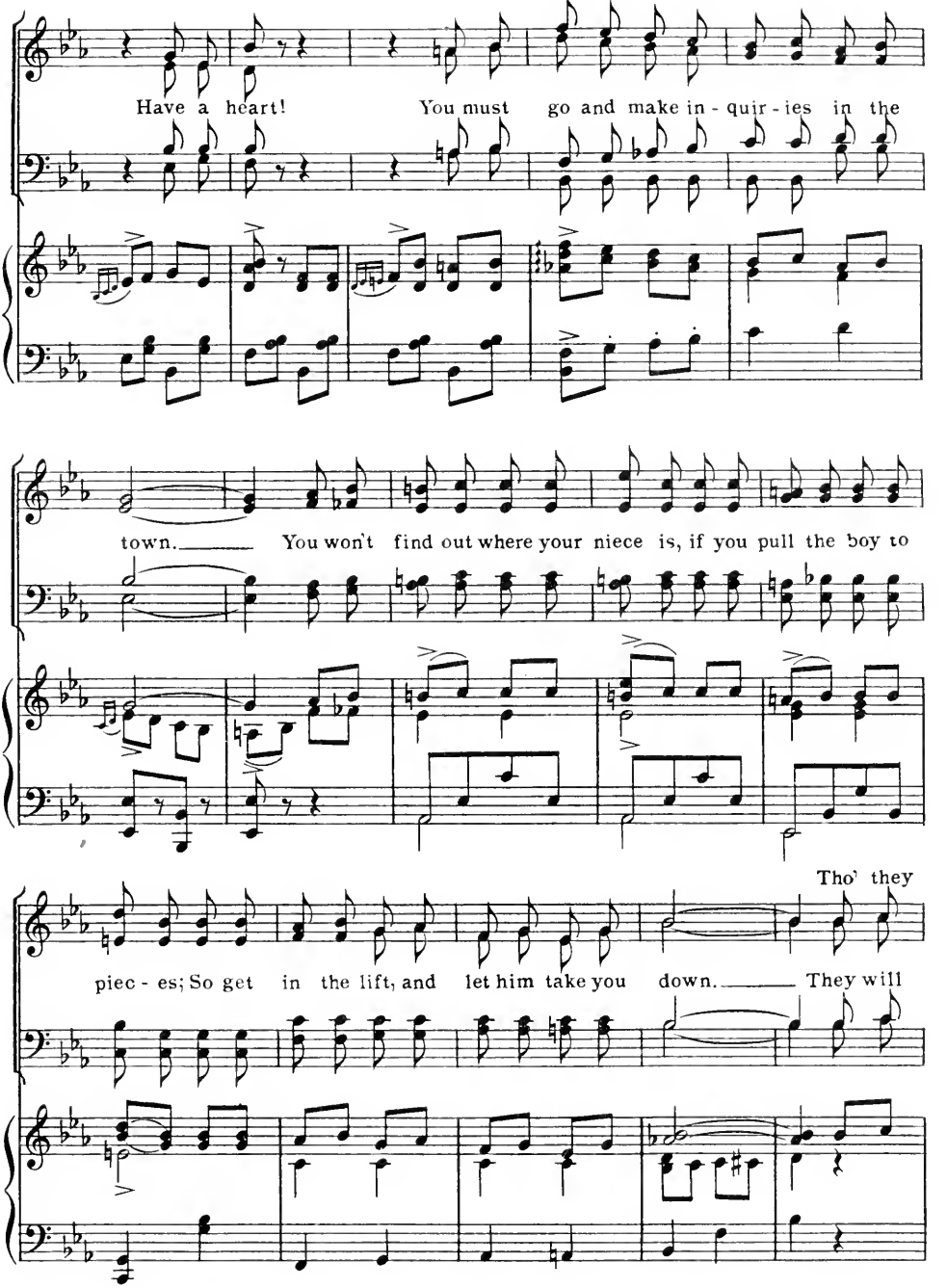
HENRY. *(Spoken.)*

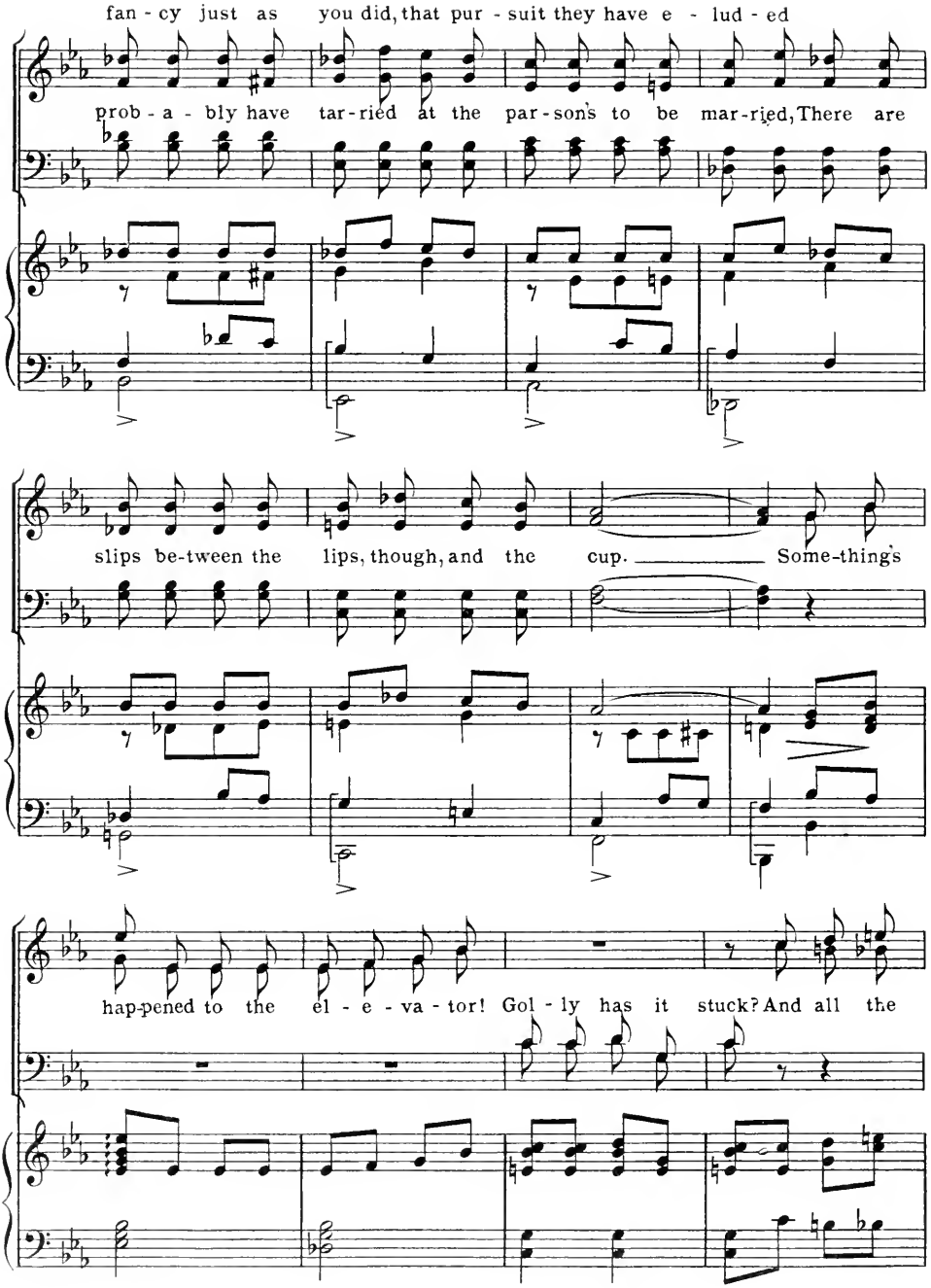
Oh! you poor lit - tle fool. Have a heart! *Jimminy Christmas!* Have a heart!

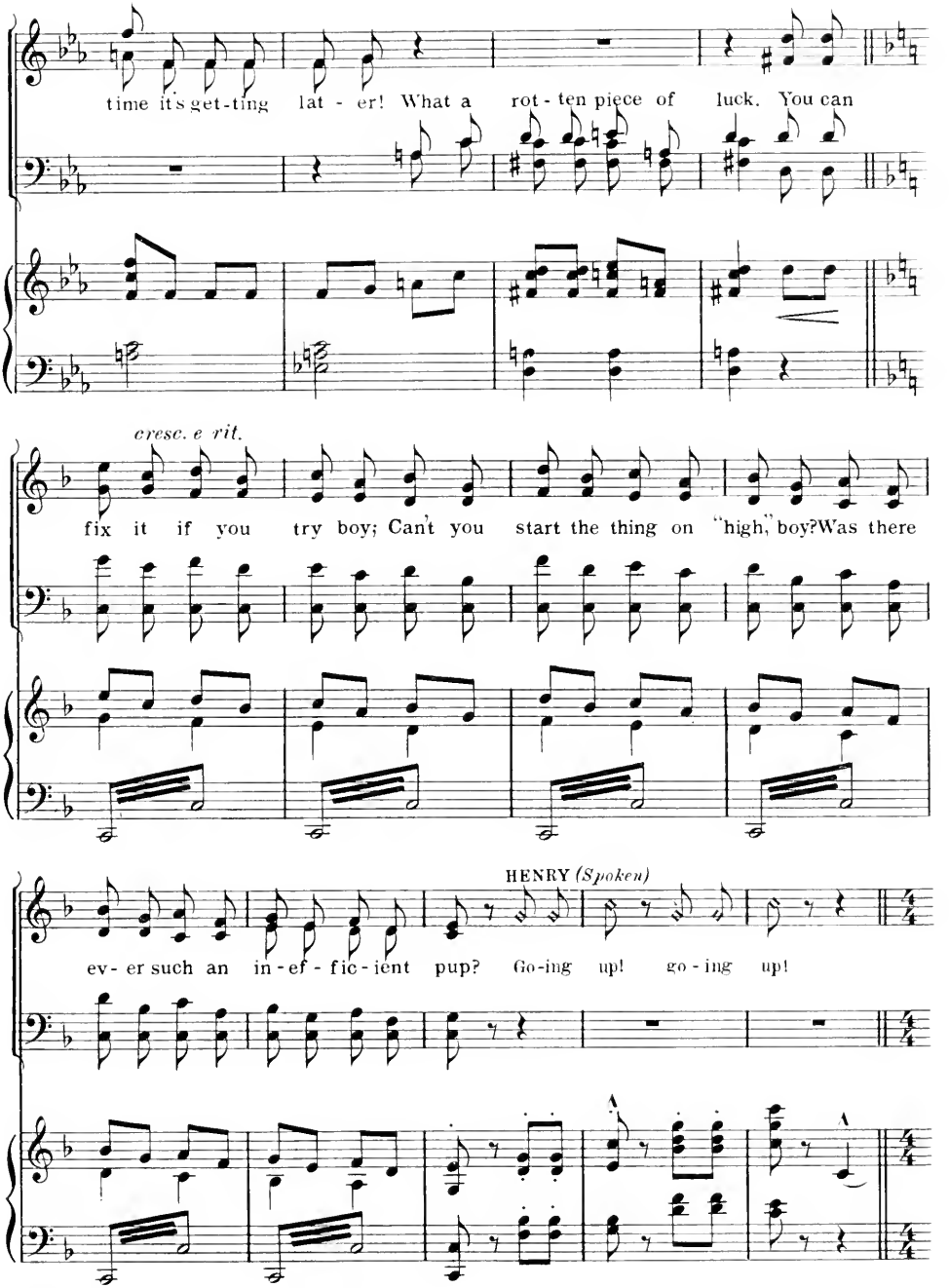
Oh! you fool.

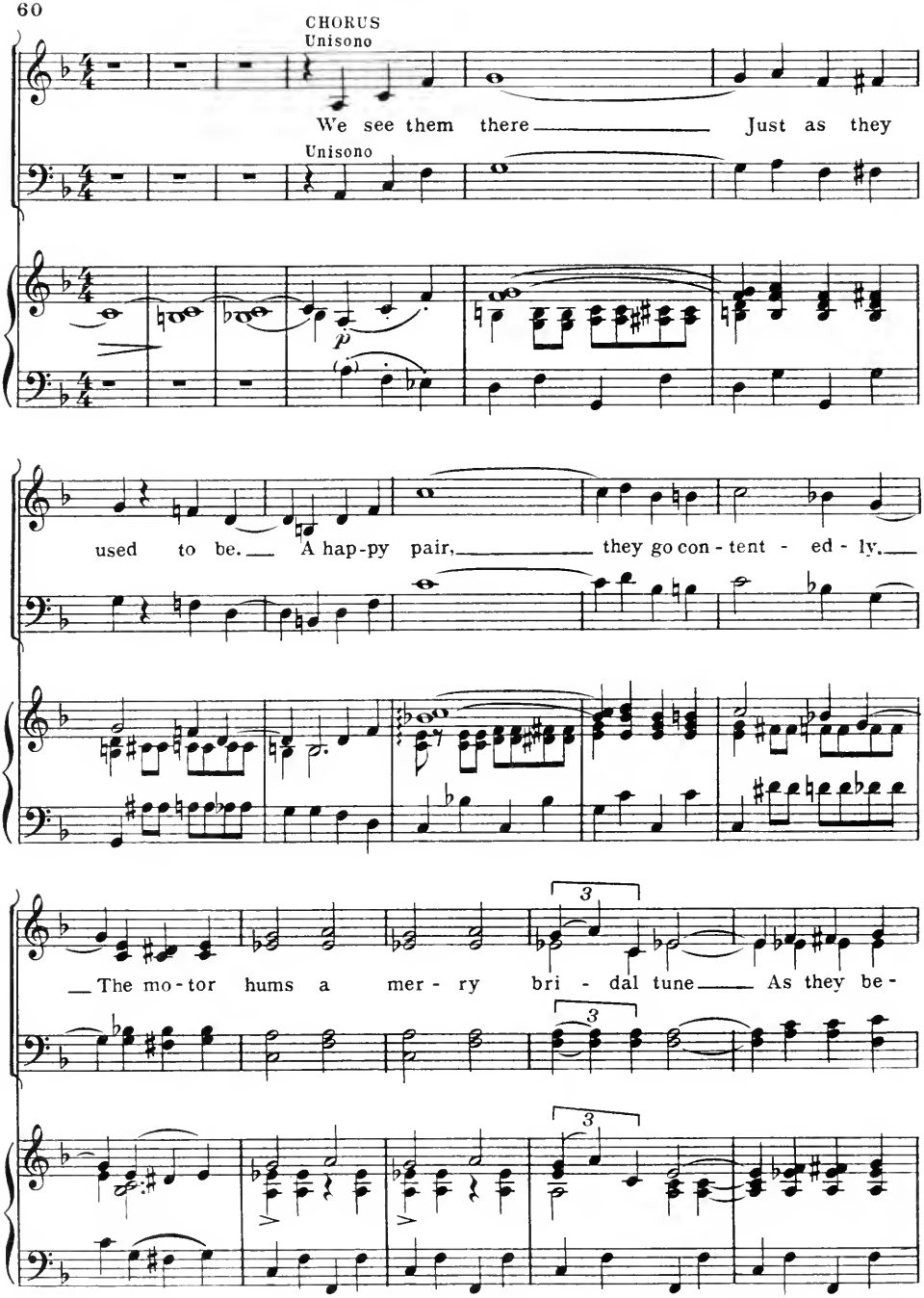
mp

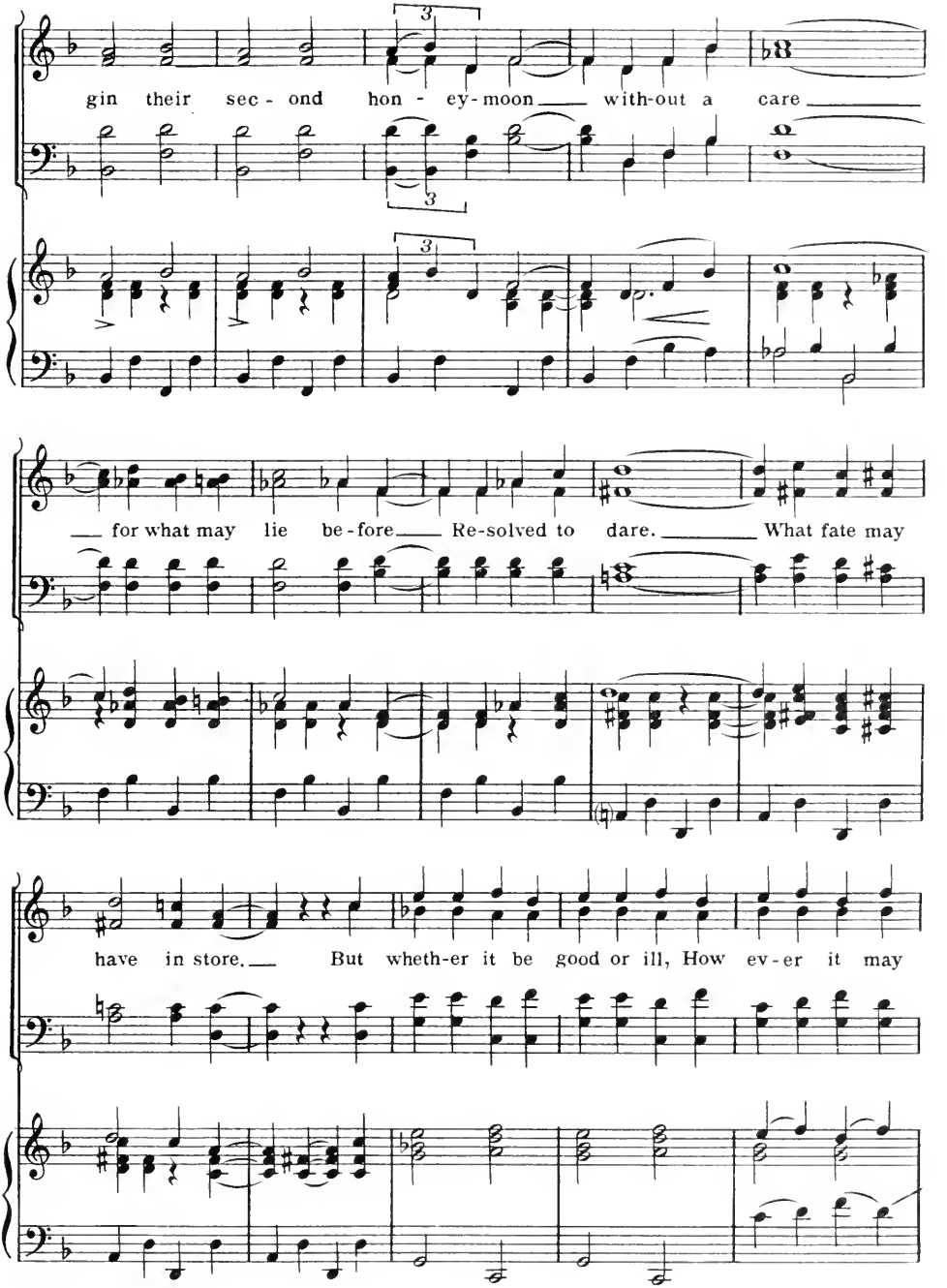

Gee! you girls are al ways pick ing on a man
Don't you see I'm do - ing ev - 'ry-thing I can If you'll
(To Aunt.)
kind - ly keep your dis-tance, I might be of some as - sis-tance. Can that
Don't you
CHORUS.
"Clar - a Kim-ball Young" stuff be a man! Have a heart!
see I'm do - ing ev - 'ry-thing I can?
f

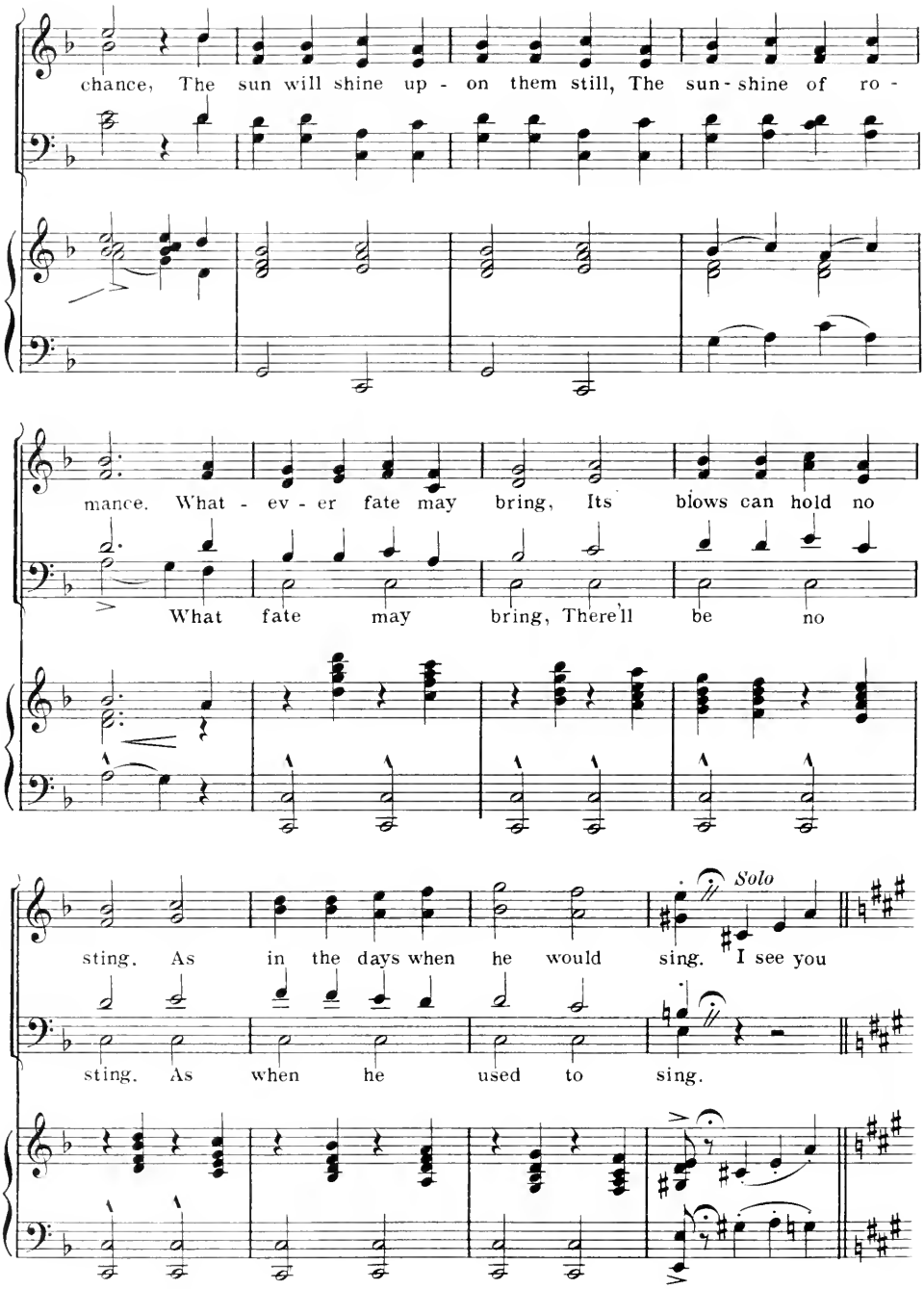

Have a heart! You must go and make in - quir - ies in the
town. You won't find out where your niece is, if you pull the boy to
Tho' they
piec - es; So get in the lift, and let him take you down. They will

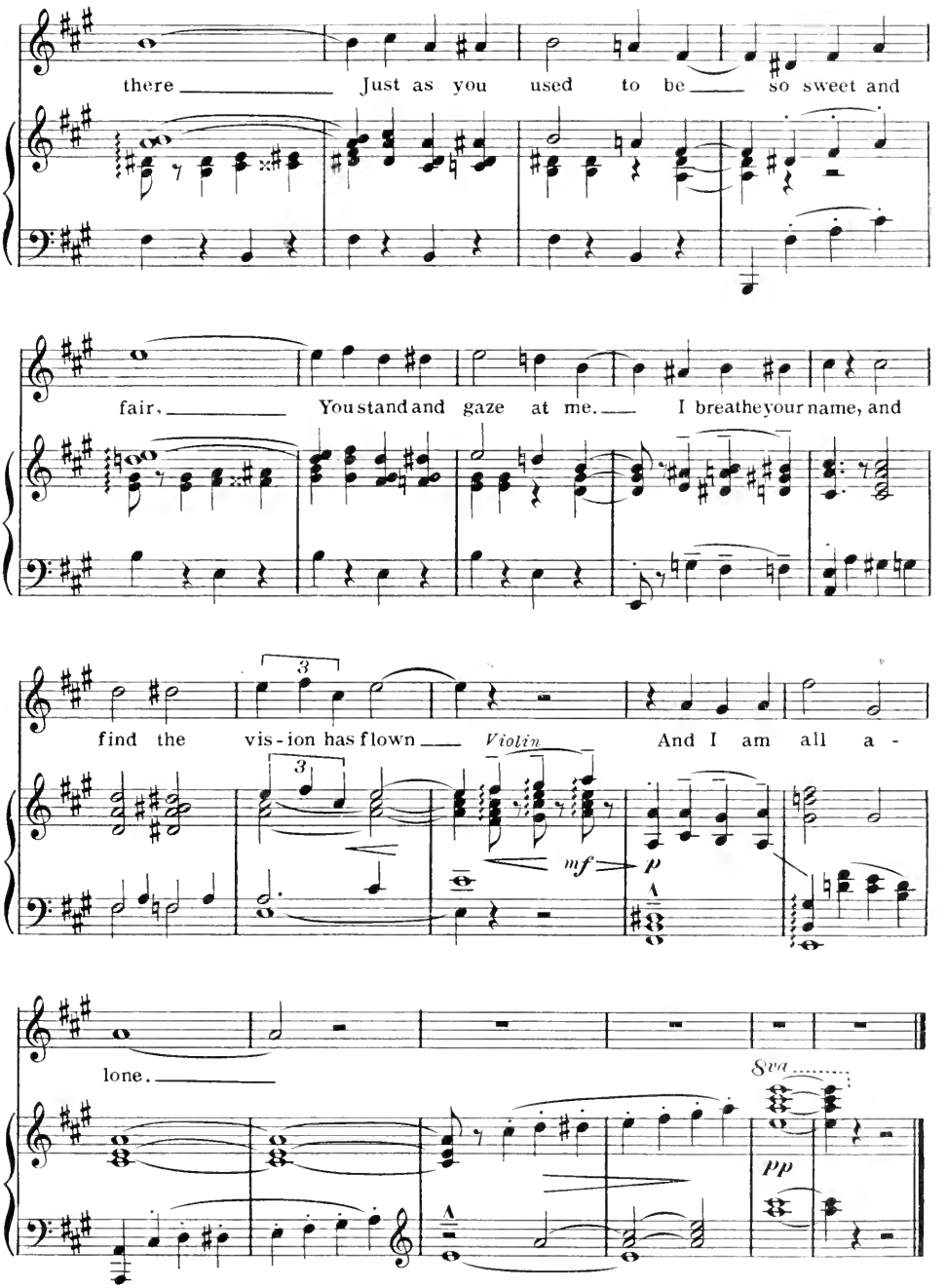

fan - cy just as you did, that pur - suit they have e - lud - ed
prob - a - bly have tar - ried at the par - son's to be mar - ried, There are
slips be-tween the lips, though, and the cup. Some-thing's
hap-pened to the el - e - va - tor! Gol - ly has it stuck? And all the


time it's get-ting lat - er! What a rot - ten piece of luck. You can
cresc. e rit.
fix it if you try boy; Can't you start the thing on "high," boy?Was there
HENRY (Spoken)
ev- er such an in-ef - fic-ient pup? Go-ing up! go - ing up!


CHORUS
Unisono
We see them there Just as they
Unisono
used to be. A hap-py pair, they go con-tent - ed - ly.
The mo-tor hums a mer - ry bri - dal tune As they be-


gin their sec - ond hon - ey-moon with-out a care
for what may lie be-fore Re-solved to dare. What fate may
have in store. But wheth-er it be good or ill, How ev-er it may

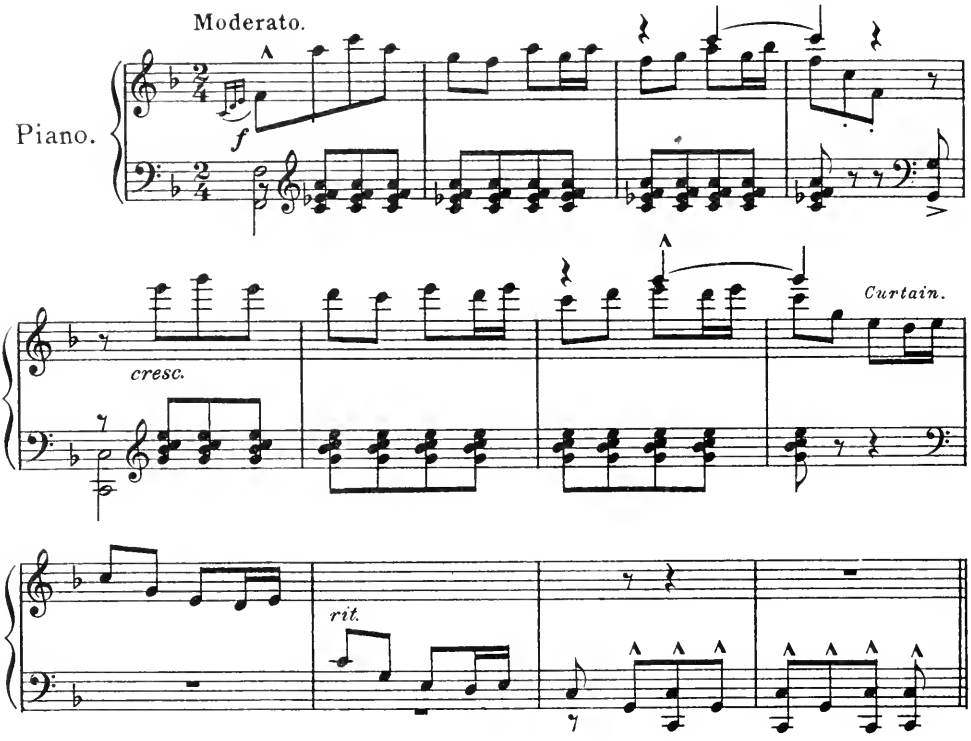

chance, The sun will shine up - on them still, The sun - shine of ro -
mance. What - ev - er fate may bring, Its blows can hold no
What fate may bring, There'll be no
sting. As in the days when he would sing. I see you
Solo
sting. As when he used to sing.

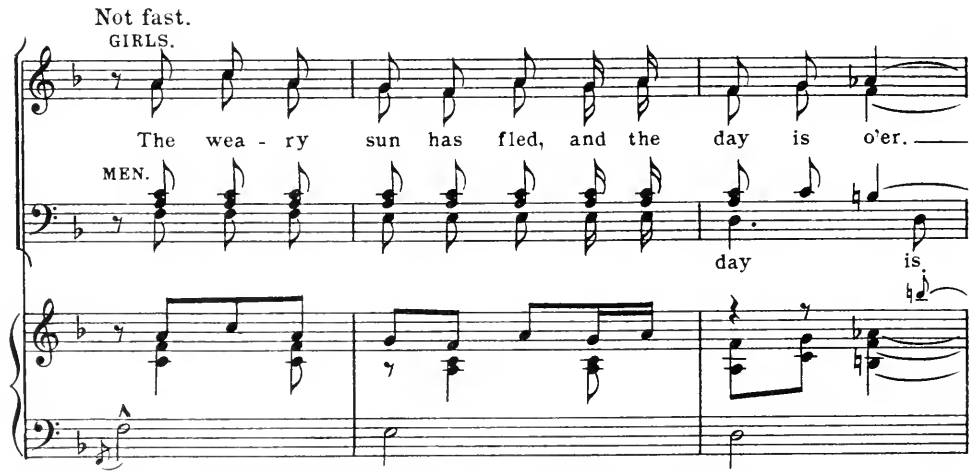

there Just as you used to be so sweet and
fair. You stand and gaze at me. I breathe your name, and
find the vis-ion has flown Violin And I am all a-
lone.
Sva
mf
p
pp

Opening Chorus Act II. And Song.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.





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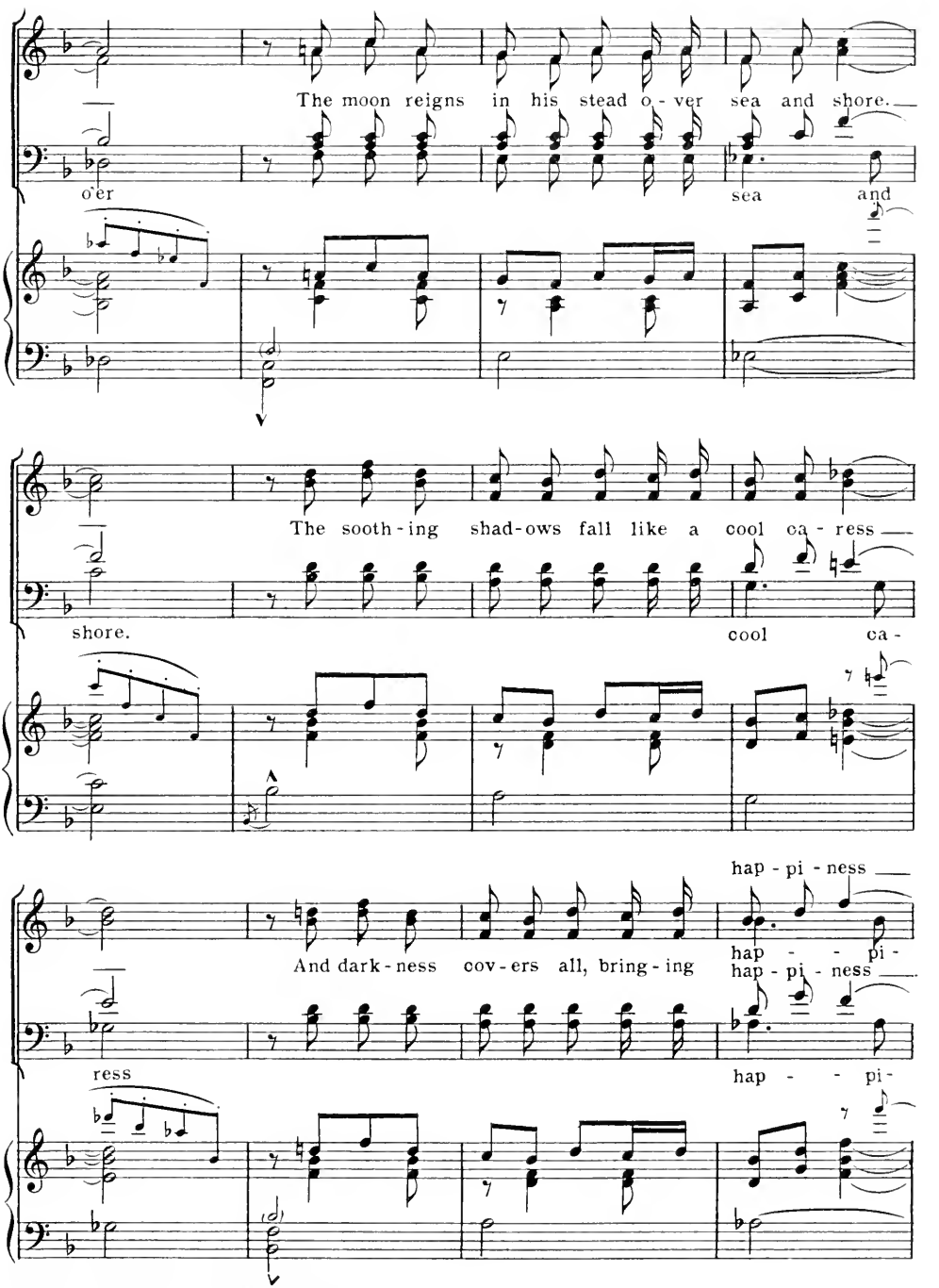
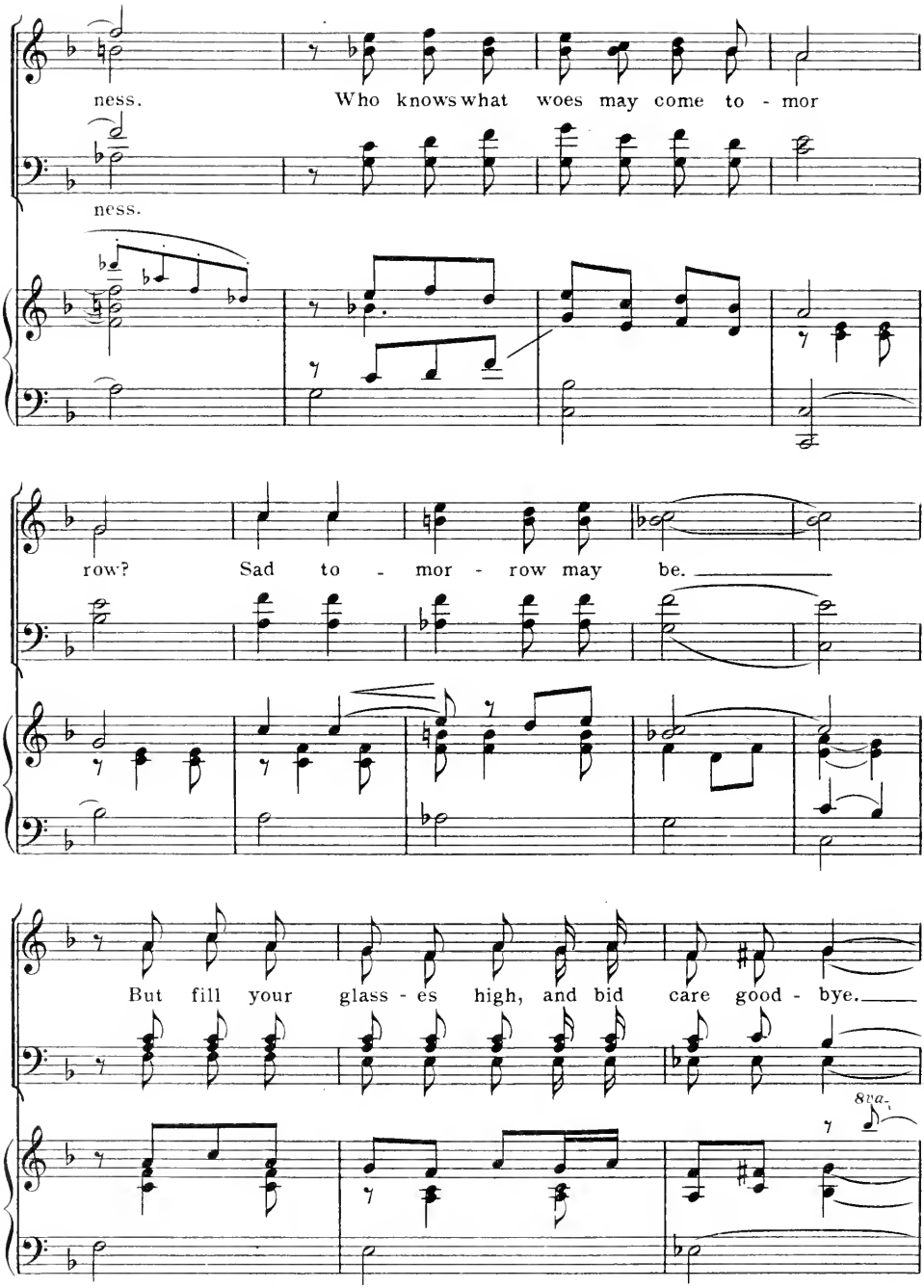
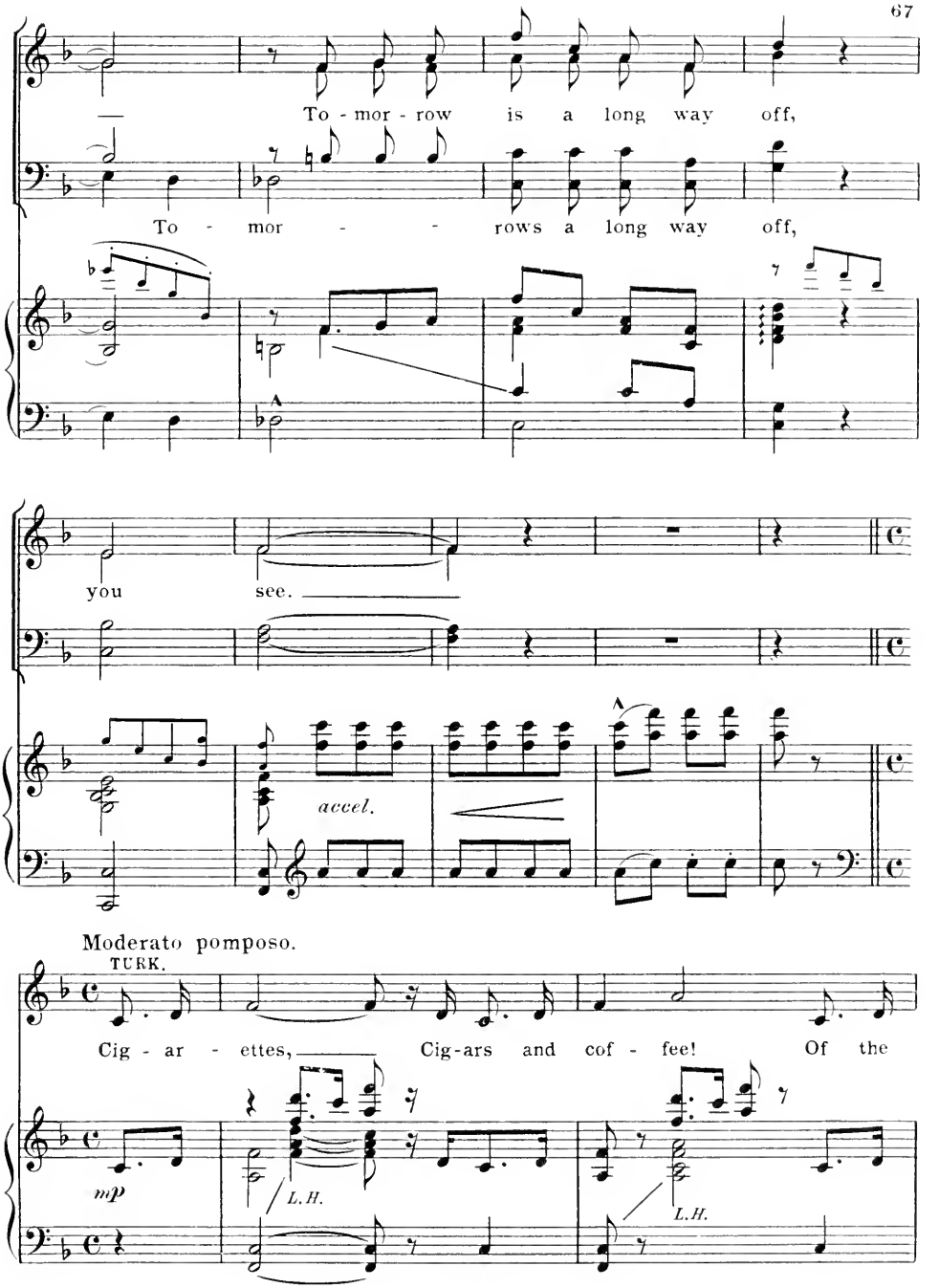
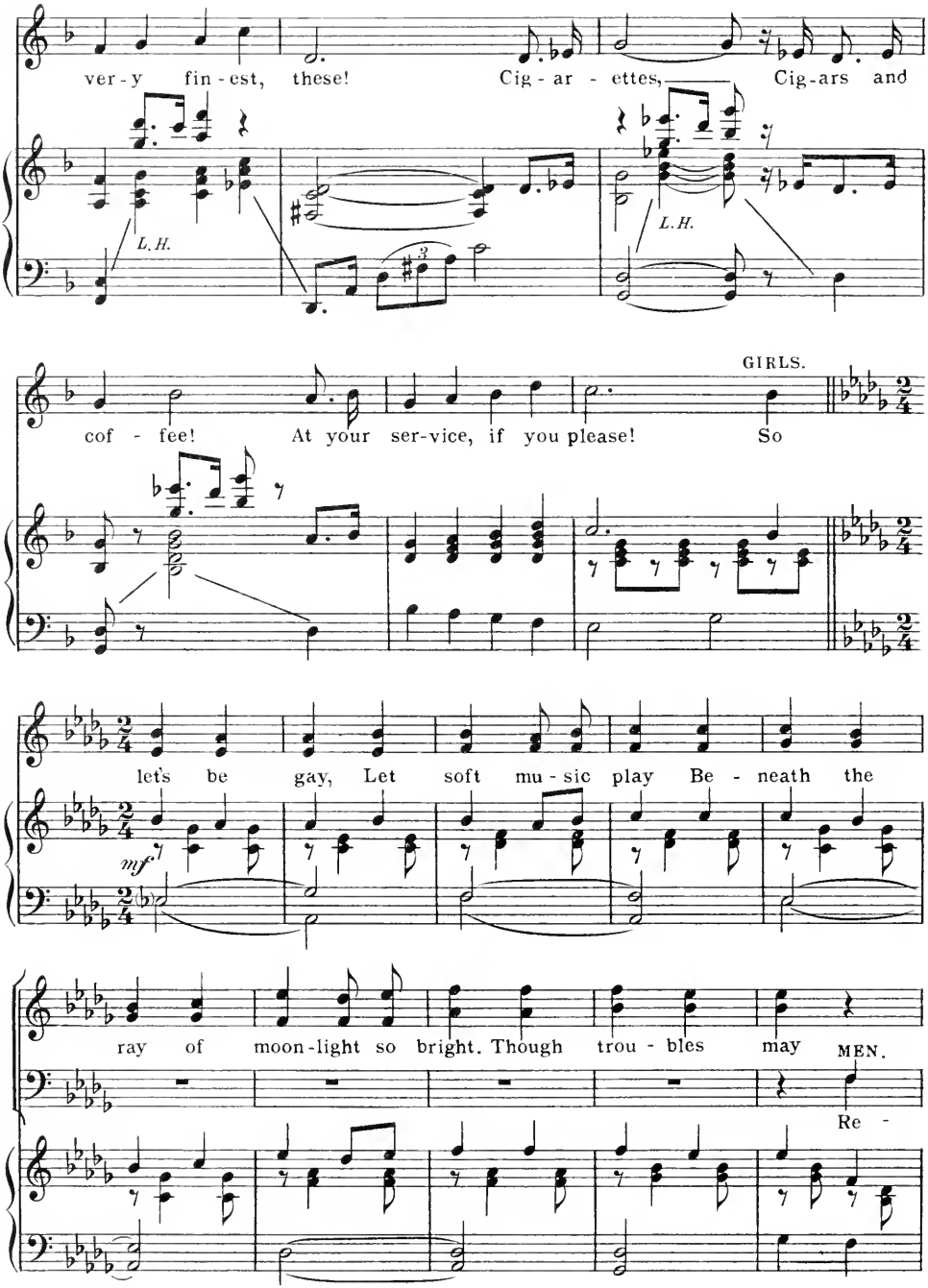
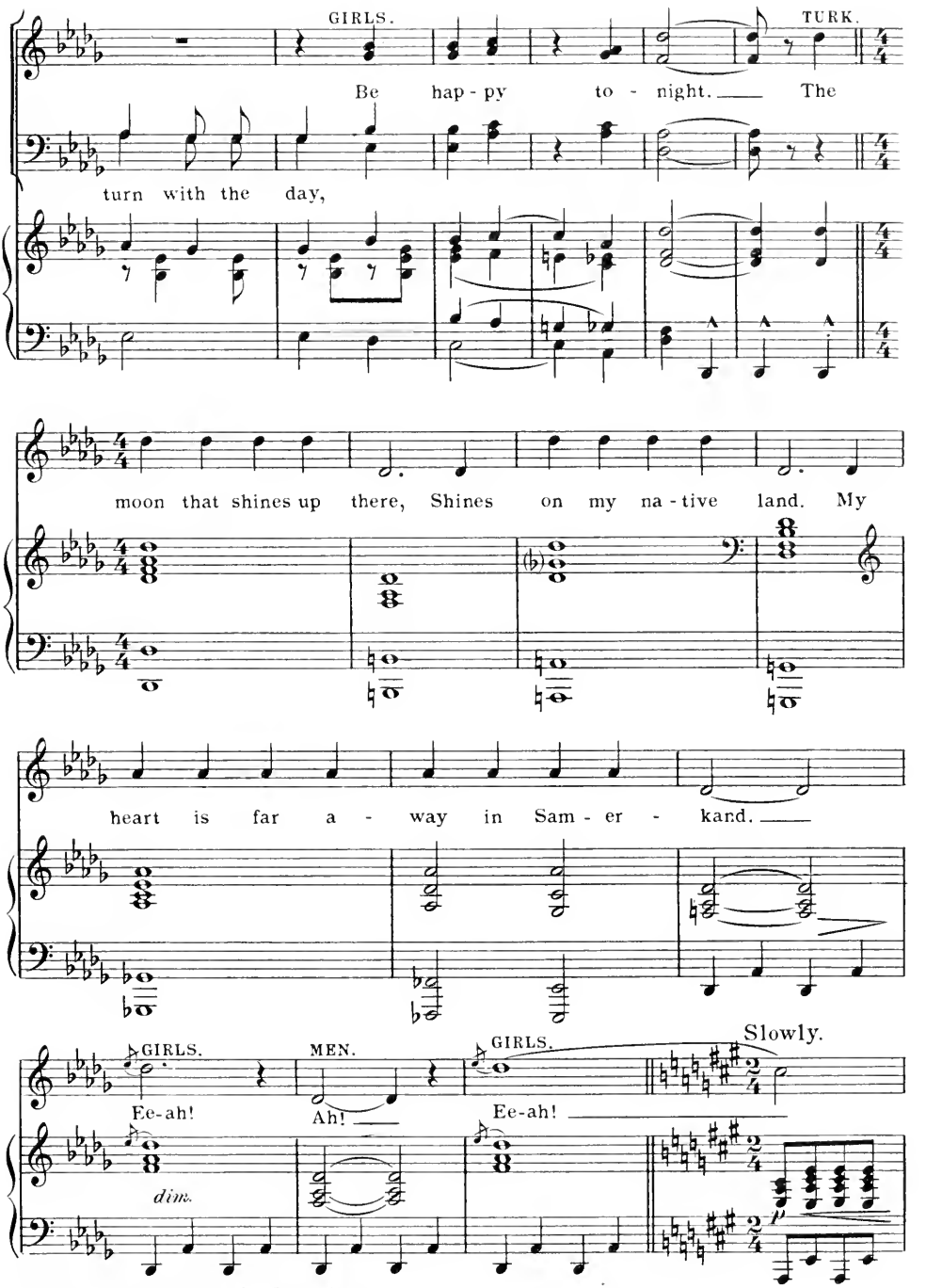
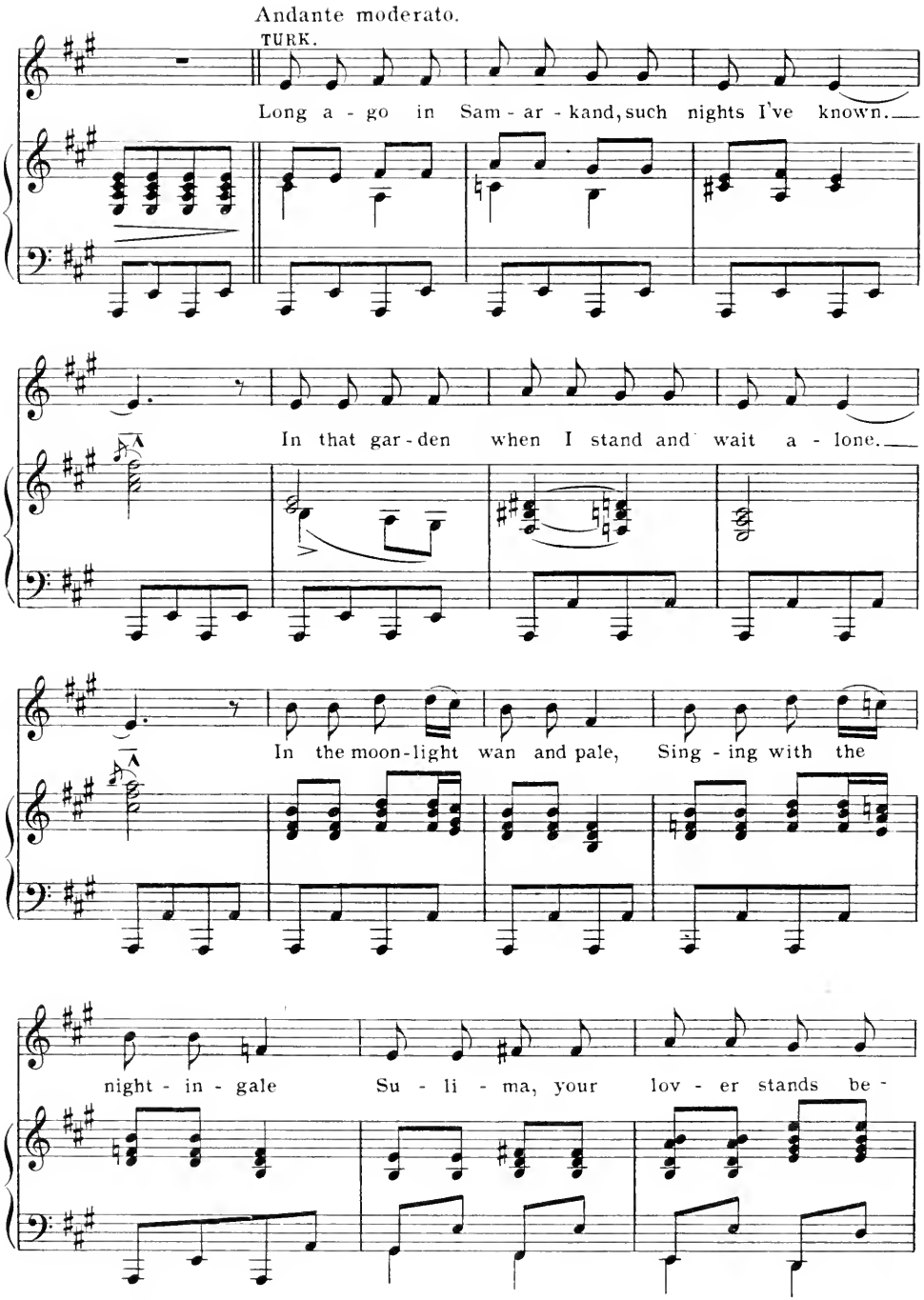

The moon reigns in his stead o - ver sea and shore.
o'er
sea and
The sooth - ing shad - ows fall like a cool ca - ress
shore.
cool ca -
hap - pi - ness
And dark - ness cov - ers all, bring - ing hap - pi - ness
hap - - pi -
ress
hap - - pi -

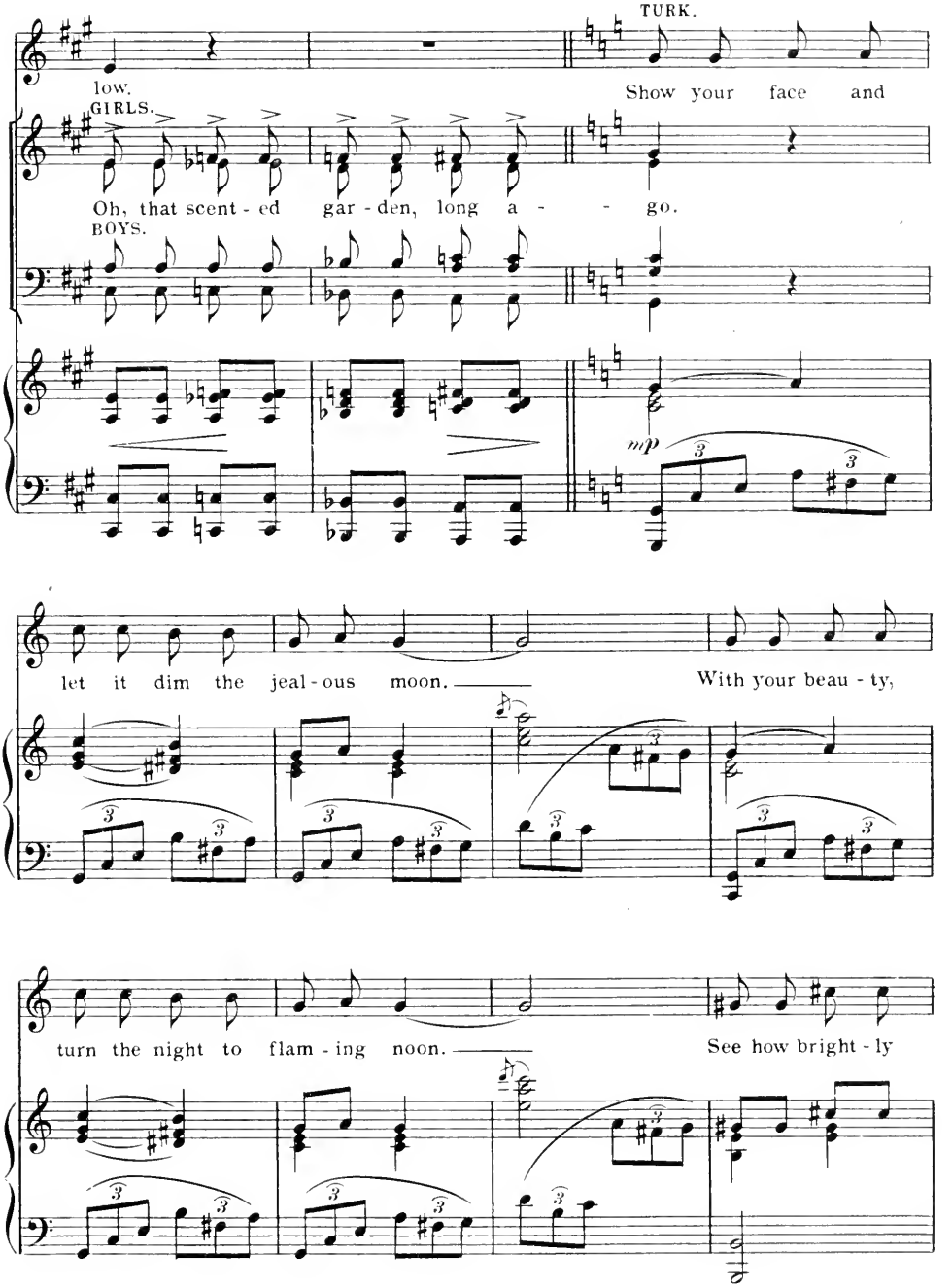

ness.
Who knows what woes may come to - mor
ness.
row?
Sad to - mor - row may be.
But fill your glass - es high, and bid care good - bye.
8va

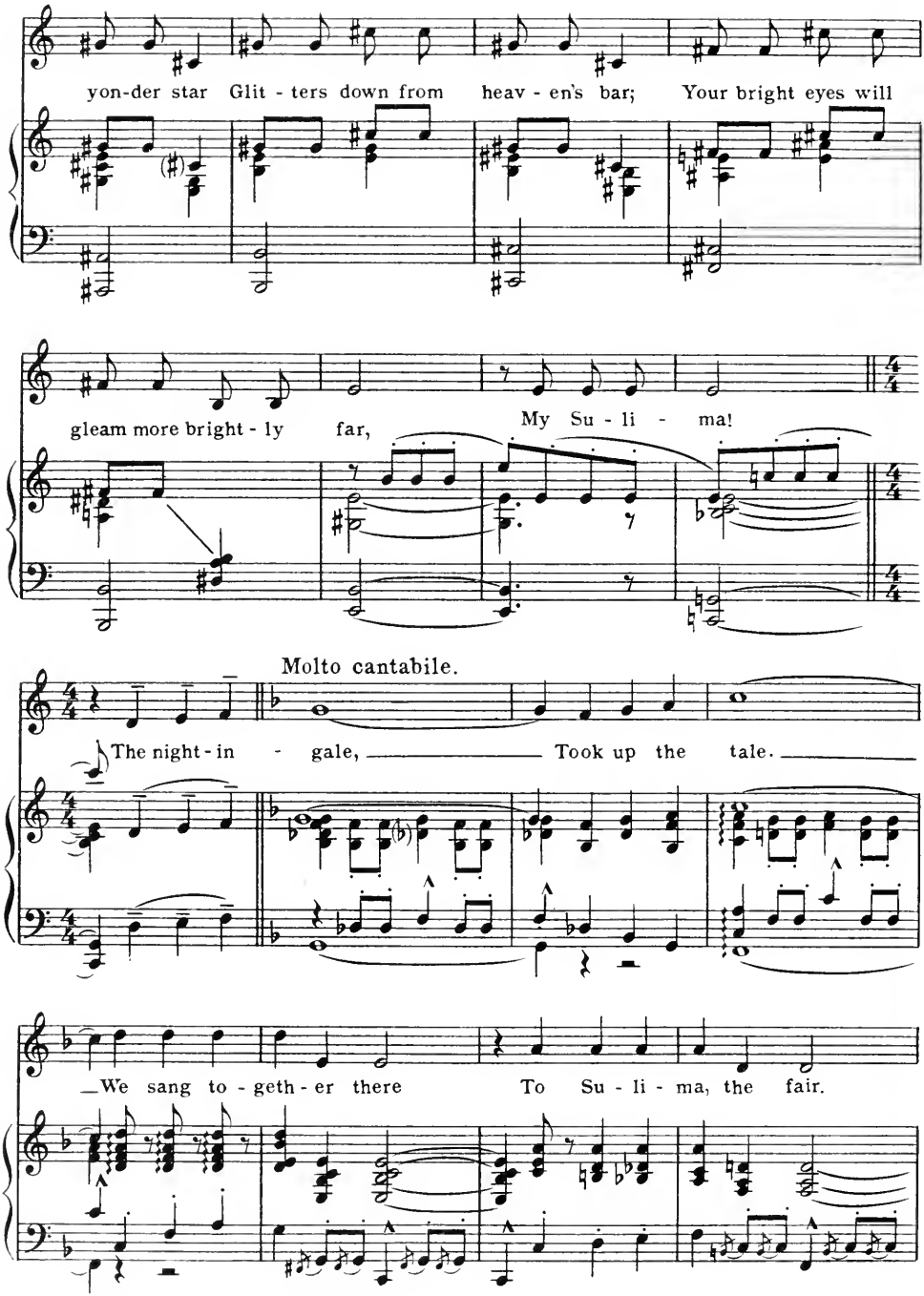

To - mor - row is a long way off,
To - mor - - rows a long way off,
you see.
accel.
Moderato pomposo.
TURK.
Cig - ar - ettes, Cig-ars and cof - fee! Of the
mp
L.H.
L.H.

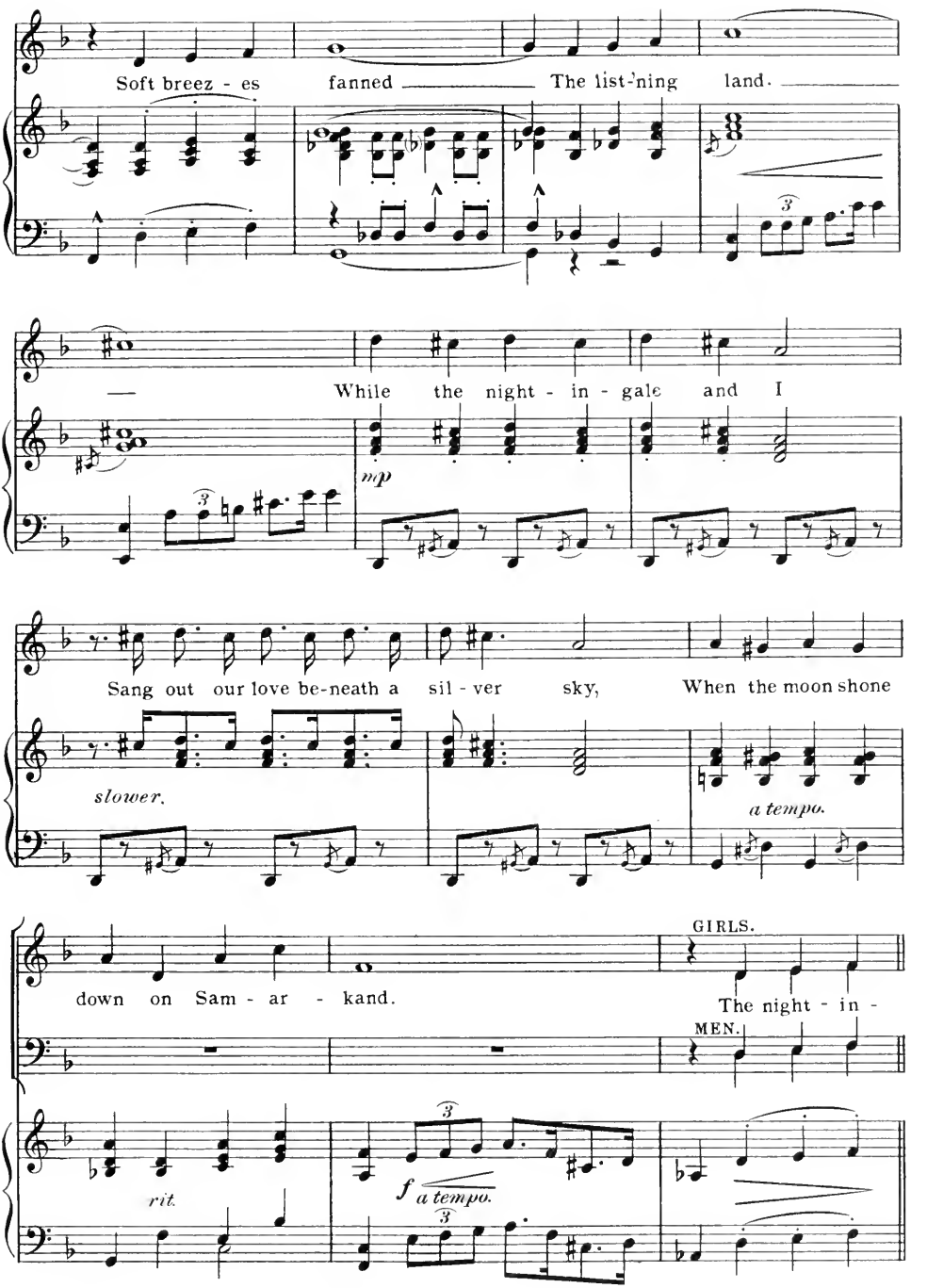

ver-y fin-est, these! Cig-ar-ettes, Cig-ars and
L.H.
L.H.
GIRLS.
cof-fee! At your ser-vice, if you please! So
let's be gay, Let soft mu-sic play Be-neath the
mf
ray of moon-light so bright. Though trou-bles may
MEN.
Re-

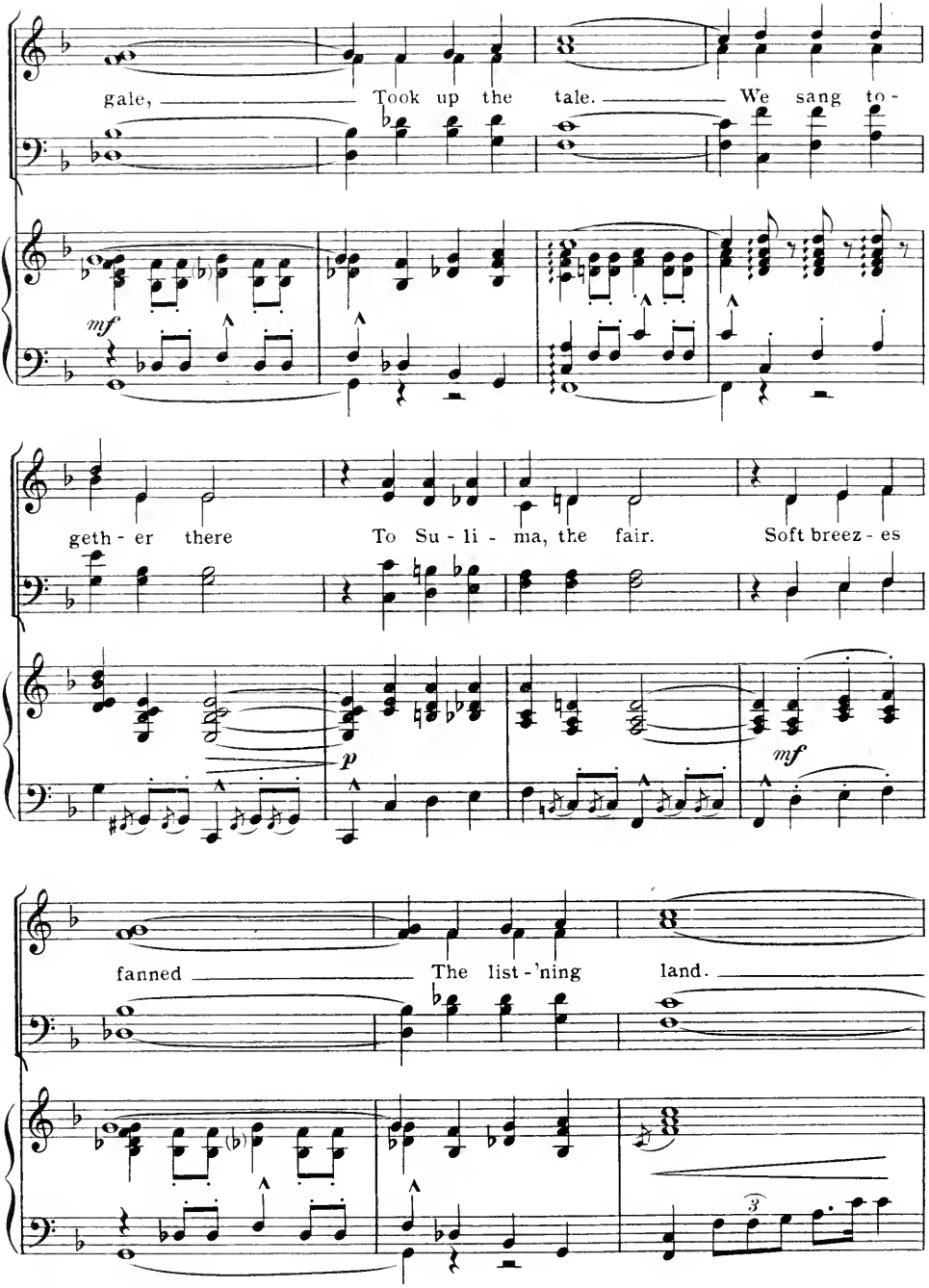

GIRLS.
TURK.
Be hap - py to - night. The
turn with the day,
moon that shines up there, Shines on my na - tive land. My
heart is far a - way in Sam - er - kand.
GIRLS.
MEN.
GIRLS.
Slowly.
Ee-ah!
Ah!
Ee-ah!
dim.
p


Andante moderato.
TURK.
Long a - go in Sam - ar - kand, such nights I've known.
In that gar - den when I stand and wait a - lone.
In the moon-light wan and pale, Sing - ing with the
night - in - gale Su - li - ma, your lov - er stands be -

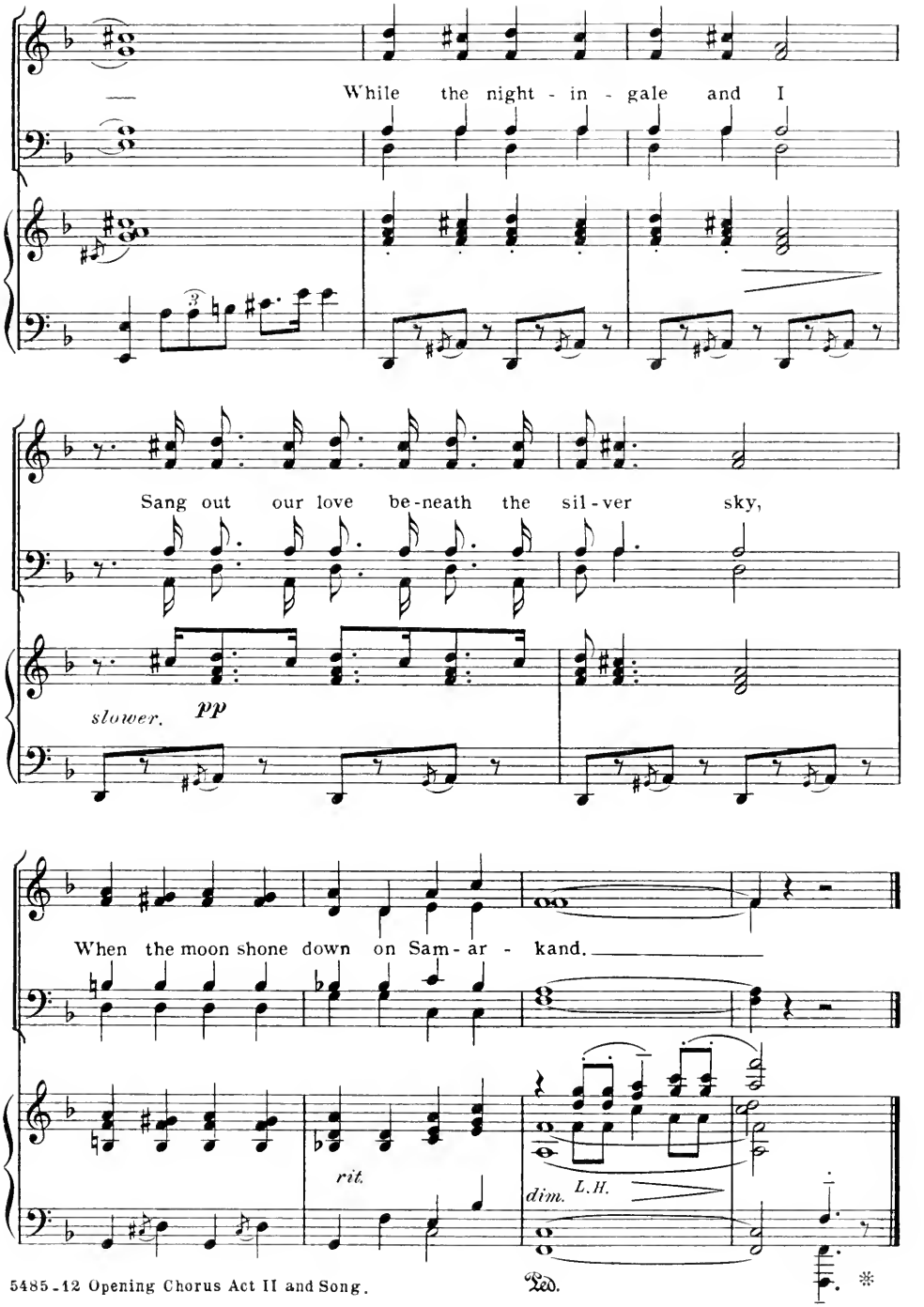

TURK.
low.
Show your face and
GIRLS.
Oh, that scent - ed gar - den, long a - - go.
BOYS.
mp
let it dim the jeal - ous moon.
With your beau - ty,
turn the night to flam - ing noon.
See how bright - ly


yon-der star Glit - ters down from heav - en's bar; Your bright eyes will
gleam more bright - ly far, My Su - li - ma!
Molto cantabile.
The night - in - gale, Took up the tale.
We sang to - geth - er there To Su - li - ma, the fair.


Soft breez - es fanned The list'ning land.
While the night - in - gale and I
mp
Sang out our love be-neath a sil - ver sky, When the moon shone
slower.
a tempo.
down on Sam - ar - kand.
GIRLS.
The night - in -
MEN.
rit.
f
a tempo.



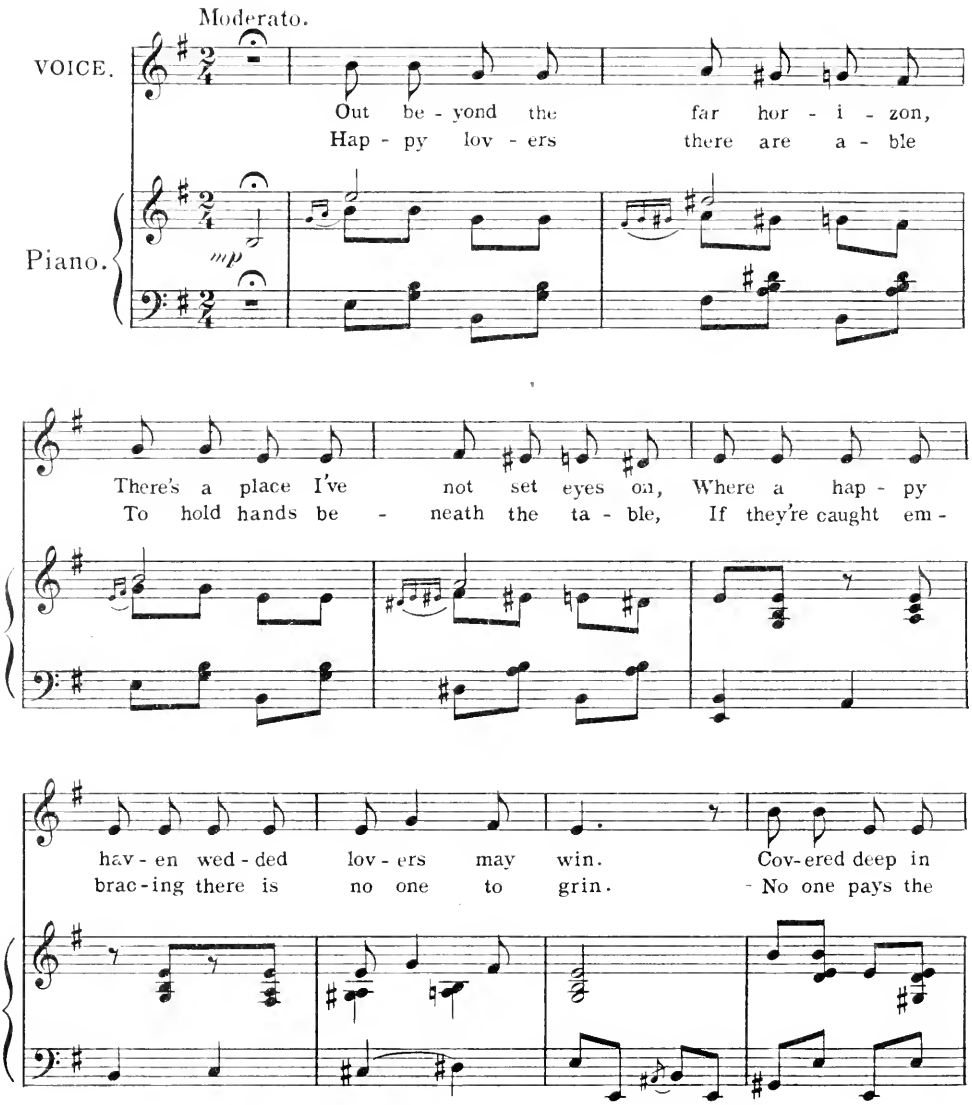
5485-12 Opening Chorus Act II and Song.


While the night - in - gale and I
Sang out our love be-neath the sil-ver sky,
slower.
pp
When the moon shone down on Sam - ar - kand.
rit.
dim.
L.H.
Ped.

Honeymoon Inn.

Words by
P. G. WODEHOUSE

Music by
JEROME KERN.



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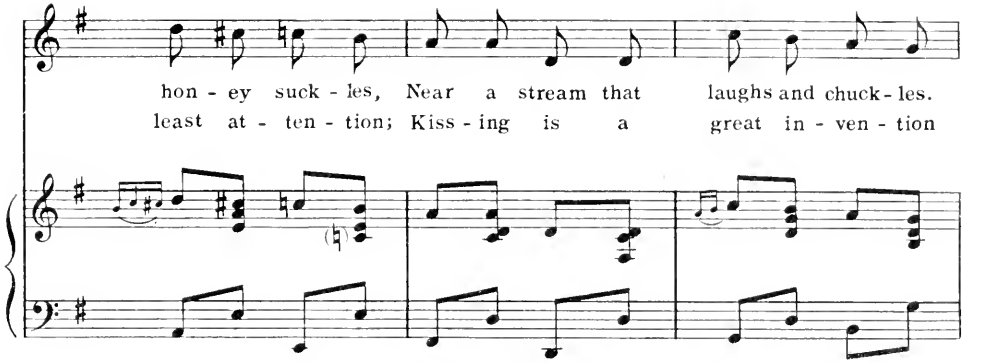
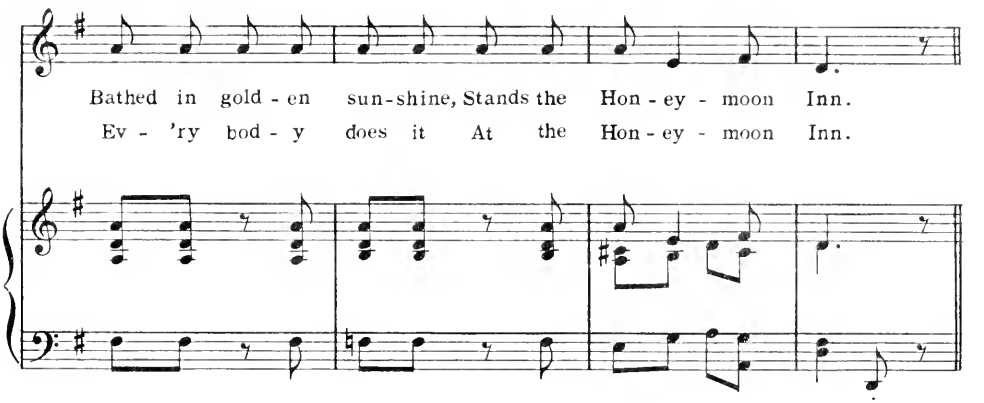
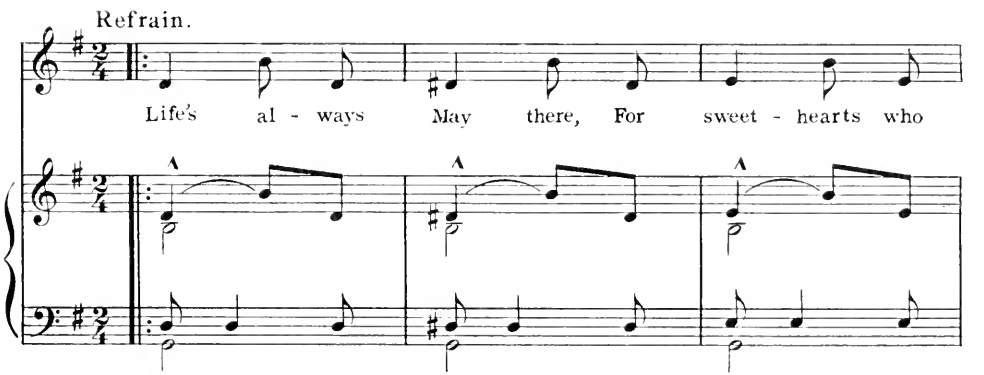
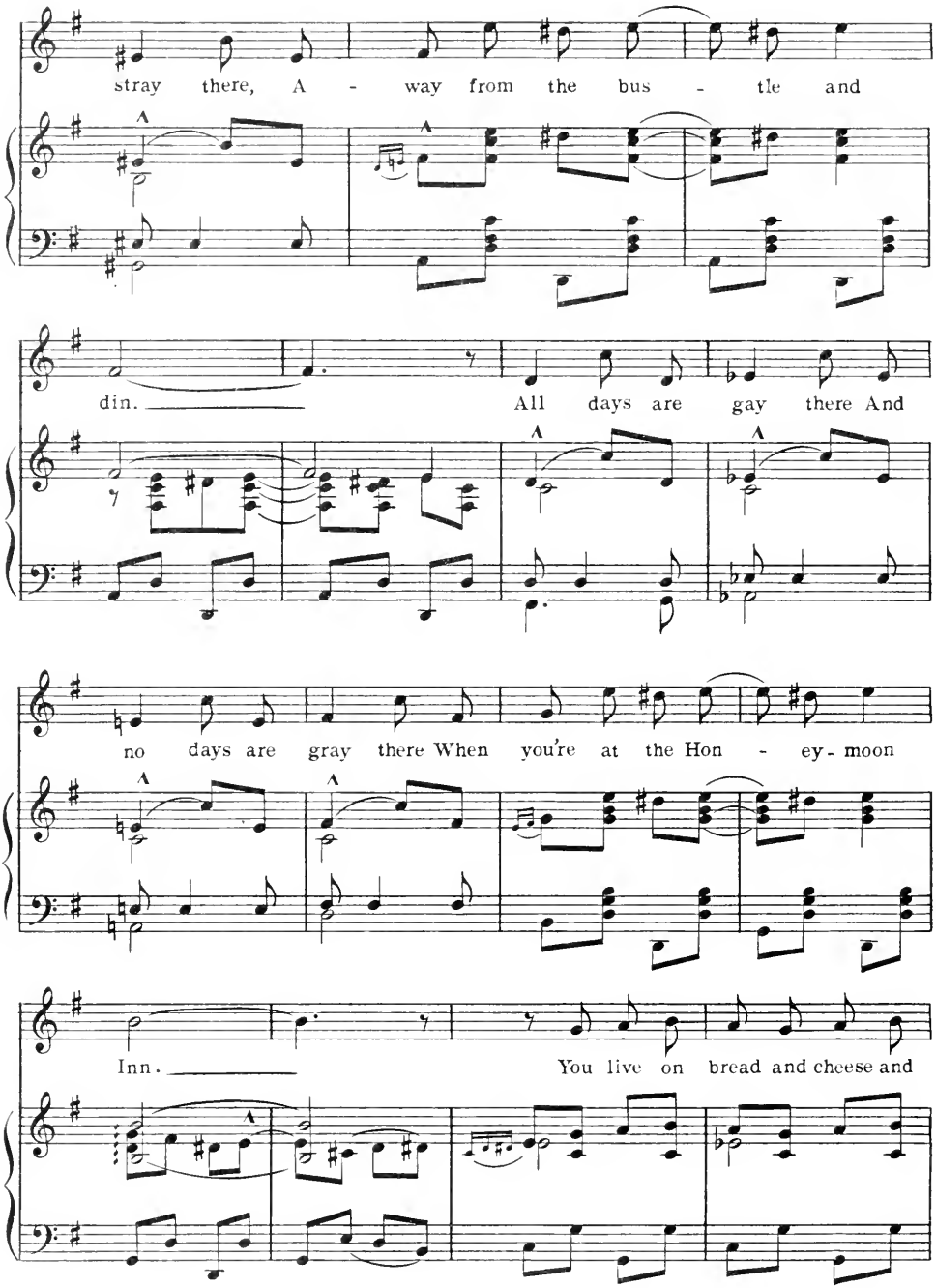
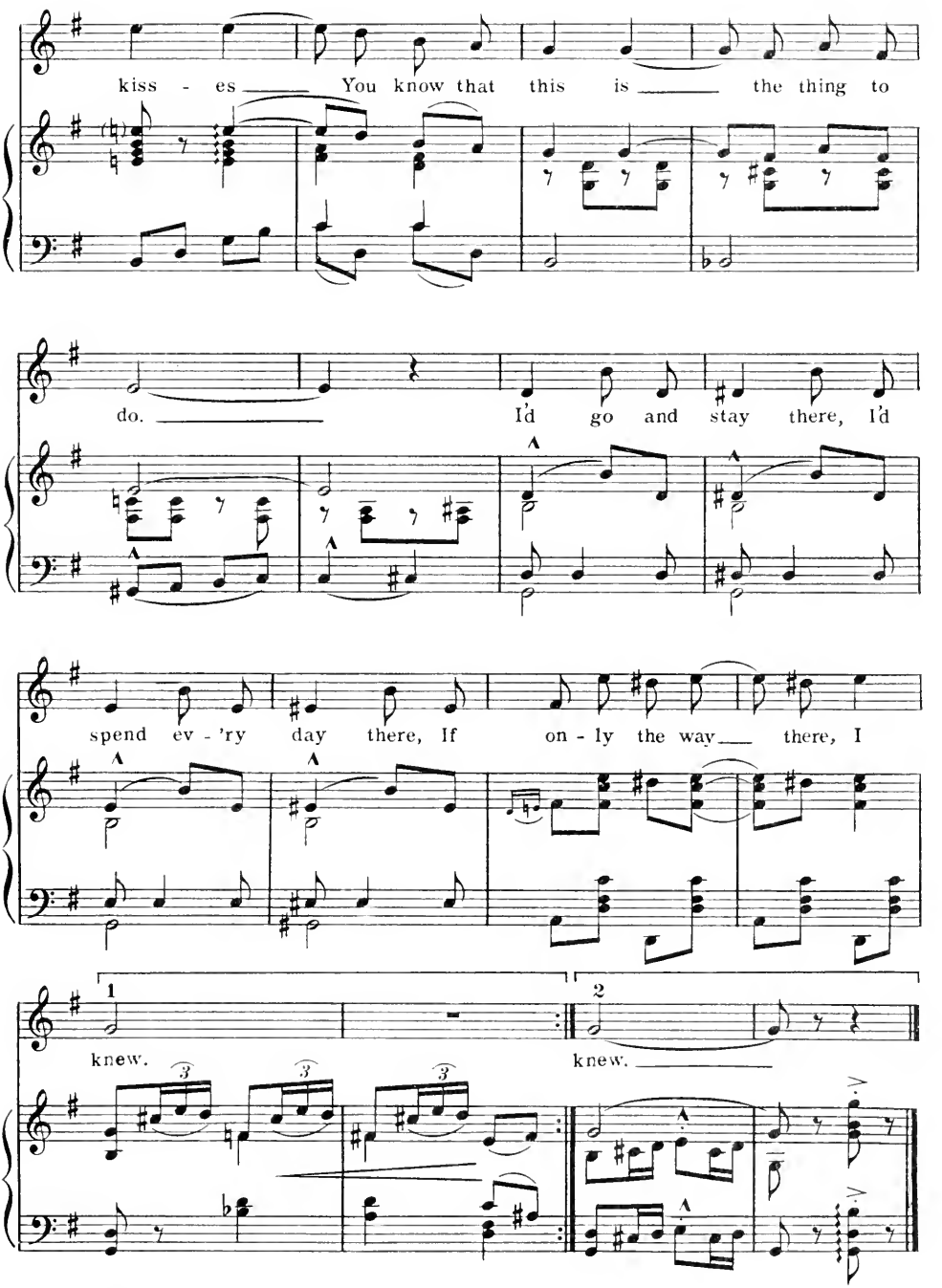

hon - ey suck - les, Near a stream that laughs and chuck - les.
least at - ten - tion; Kiss - ing is a great in - ven - tion


Bathed in gold - en sun-shine, Stands the Hon - ey - moon Inn.
Ev - 'ry bod - y does it At the Hon - ey - moon Inn.

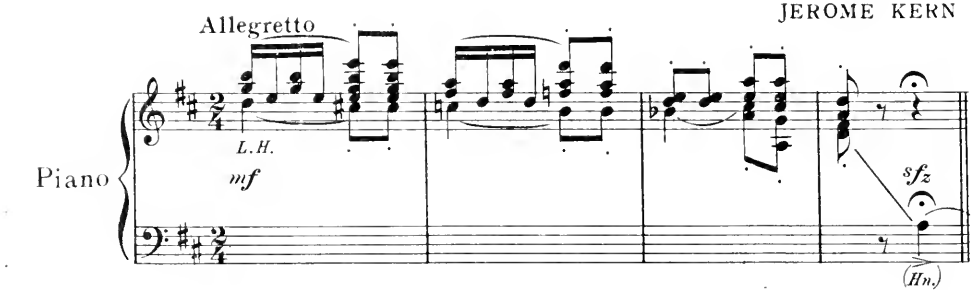

Refrain.
Life's al - ways May there, For sweet - hearts who

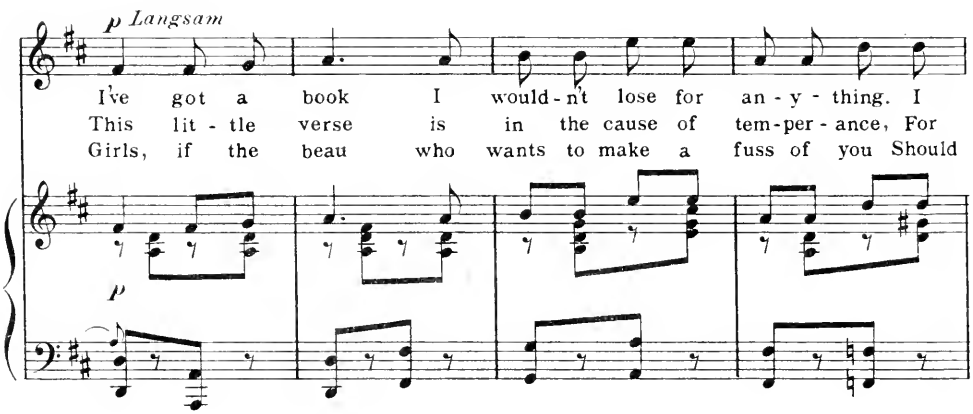

stray there, A - way from the bus - tle and
din. All days are gay there And
no days are gray there When you're at the Hon - ey - moon
Inn. You live on bread and cheese and

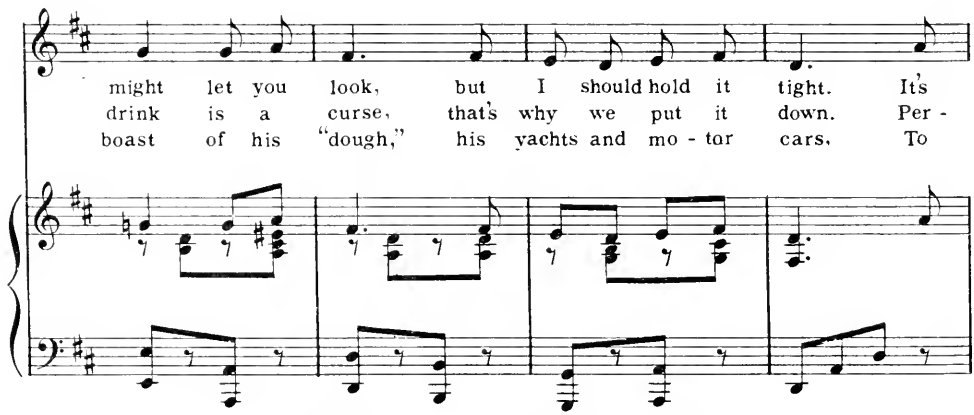

kiss - es You know that this is the thing to
do. I'd go and stay there, I'd
spend ev - 'ry day there, If on - ly the way there, I
1
knew.
2
knew.

It's A Sure, Sure Sign

R. P. WESTON
and
JEROME KERN







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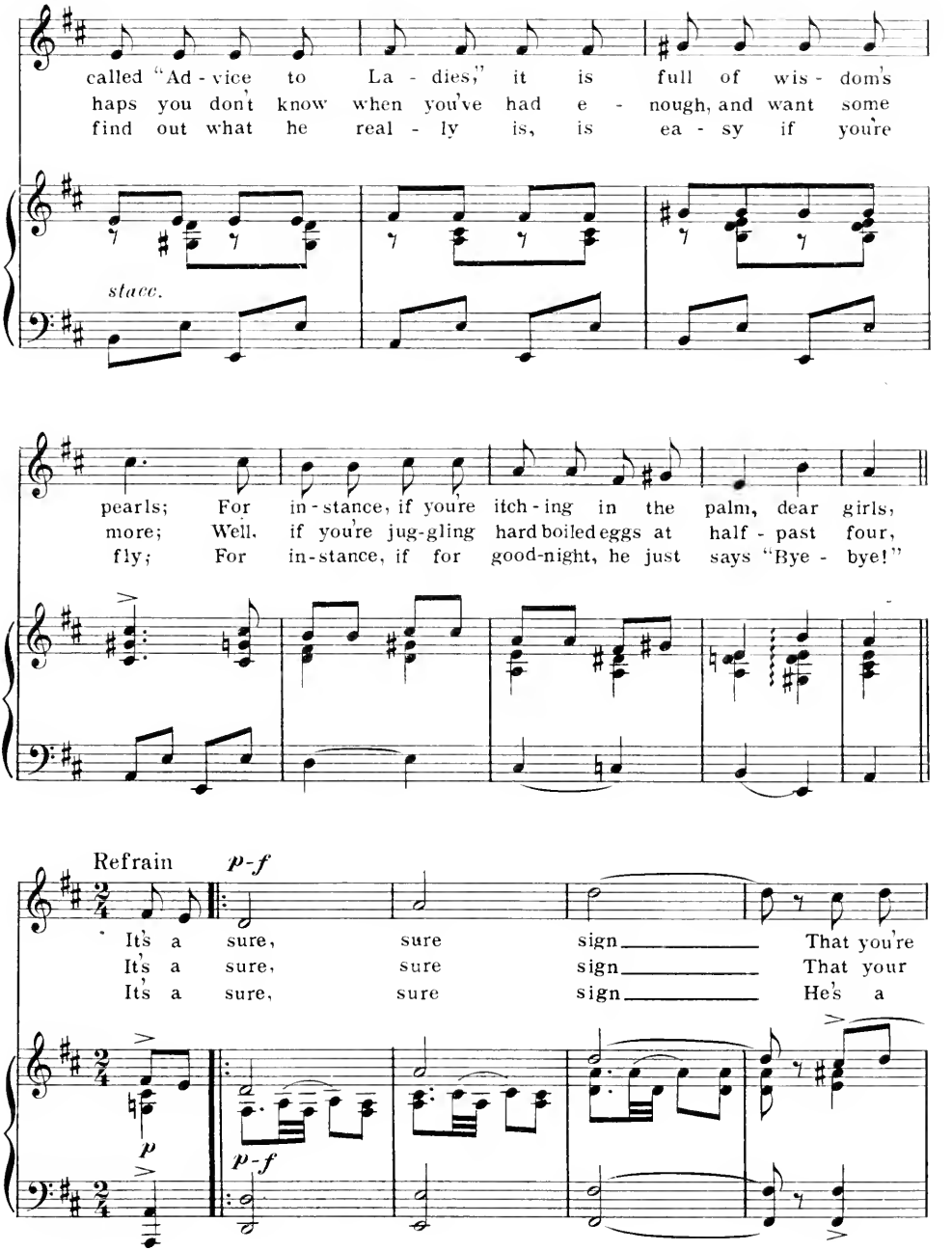
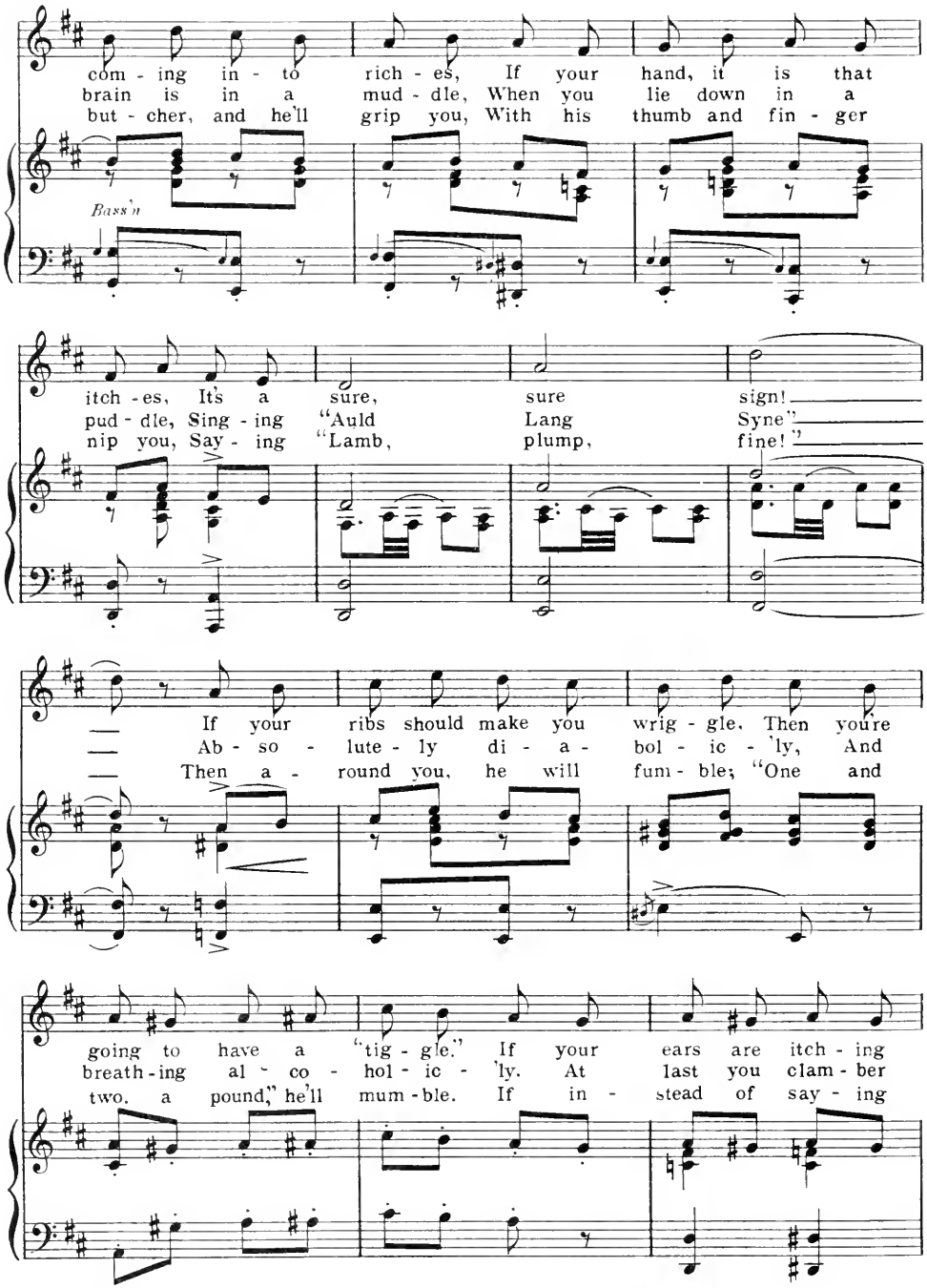
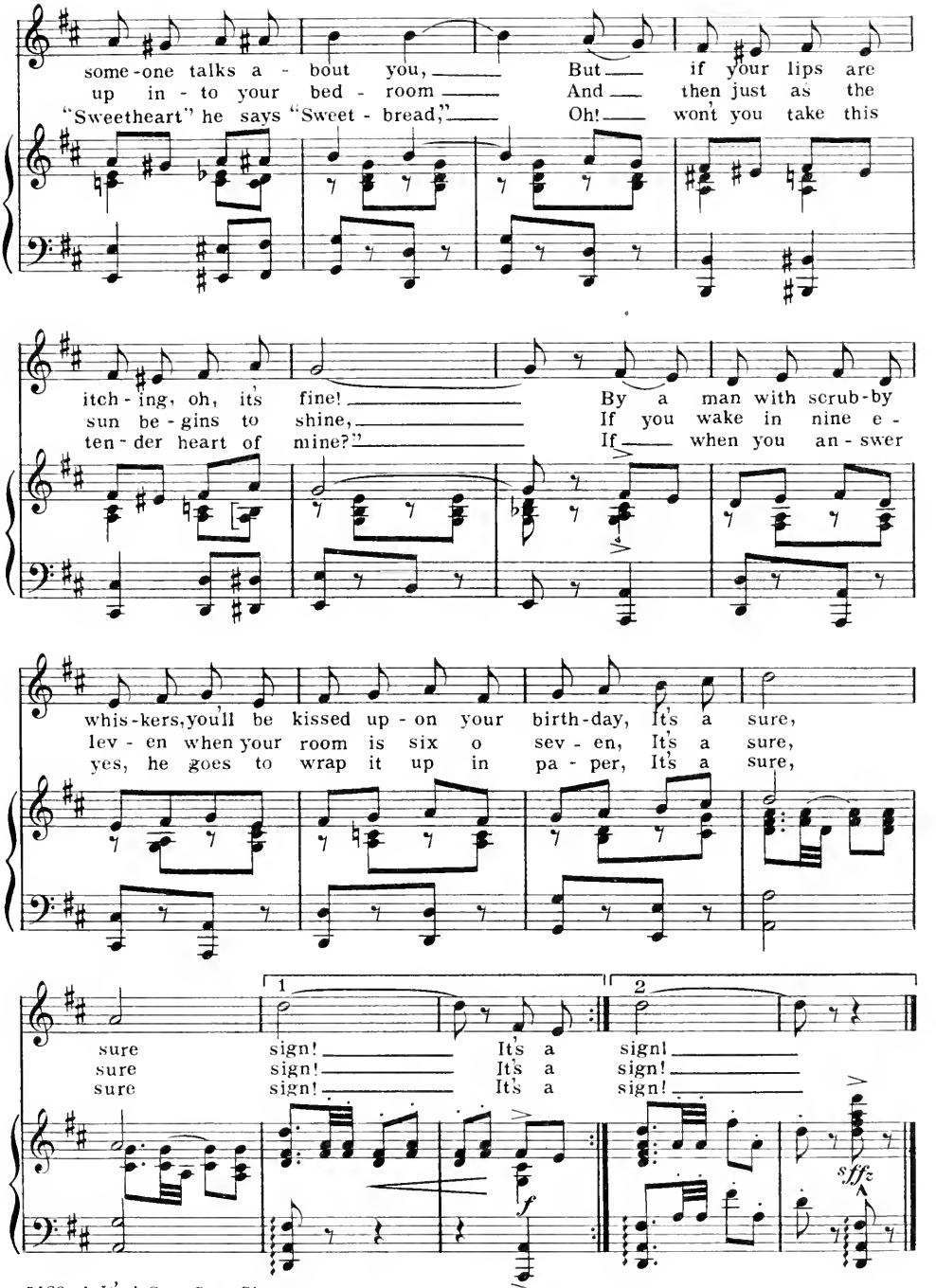

called "Ad - vice to La - dies," it is full of wis - dom's
haps you don't know when you've had e - nough, and want some
find out what he real - ly is, is ea - sy if you're
stacc.
pearls; For in - stance, if you're itch - ing in the palm, dear girls,
more; Well, if you're jug-gling hard boiled eggs at half - past four,
fly; For in-stance, if for good-night, he just says "Bye - bye!"
Refrain
p-f
It's a sure, sure sign That you're
It's a sure, sure sign That your
It's a sure, sure sign He's a
p
p-f


com - ing in - to rich - es, If your hand, it is that
brain is in a mud - dle, When you lie down in a
but - cher, and he'll grip you, With his thumb and fin - ger
Bass'n
itch - es, It's a sure, sure sign!
pud - dle, Sing - ing "Auld Lang Syne"
nip you, Say - ing "Lamb, plump, fine!"
If your ribs should make you wrig - gle. Then you're
Ab - so - lute - ly di - a - bol - ic - 'ly, And
Then a - round you, he will fum - ble; "One and
going to have a "tig - gle." If your ears are itch - ing
breath - ing al - co - hol - ic - 'ly. At last you clam - ber
two. a pound," he'll mum - ble. If in - stead of say - ing

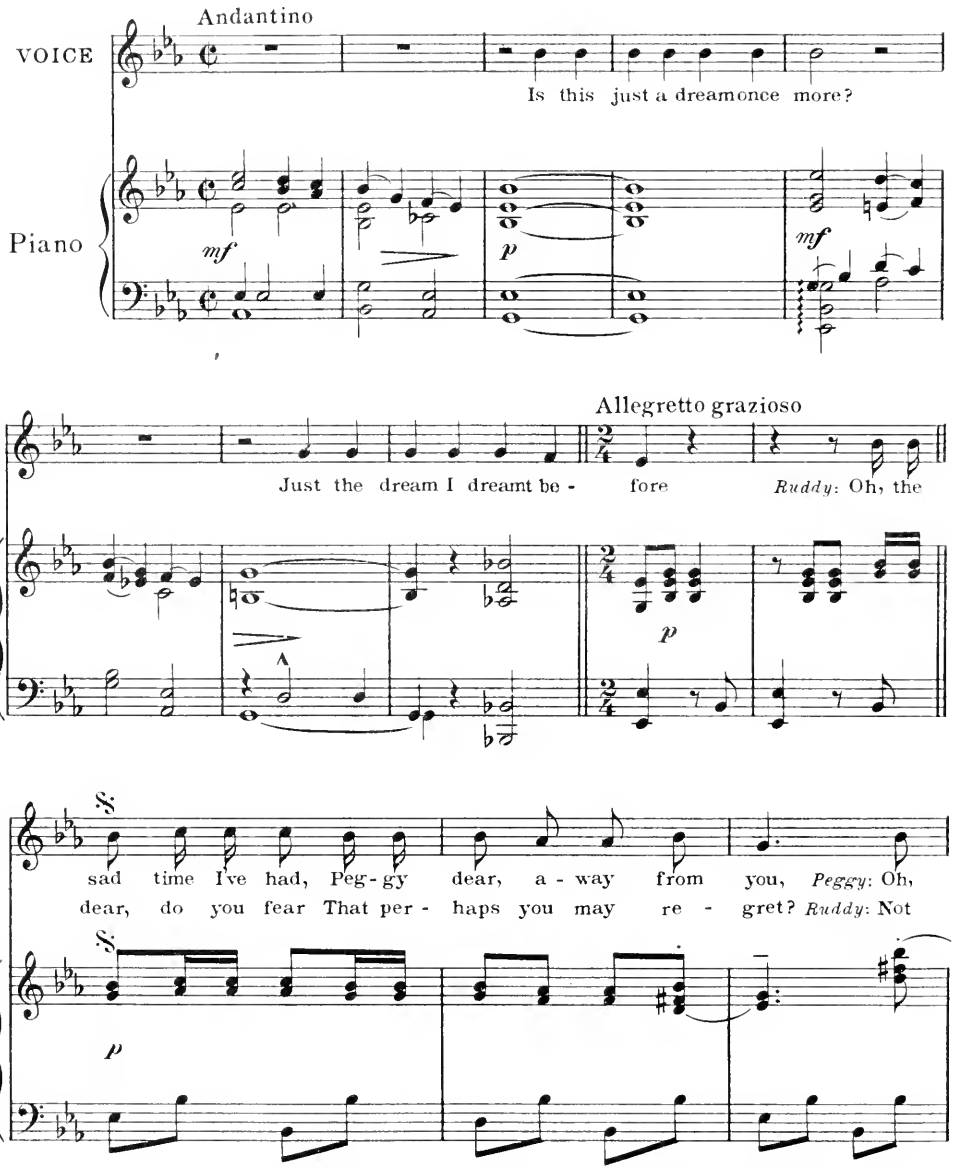

some-one talks a - bout you, But if your lips are
up in - to your bed - room And then just as the
"Sweetheart" he says "Sweet - bread," Oh! won't you take this
itch - ing, oh, it's fine! By a man with scrub-by
sun be - gins to shine, If you wake in nine e -
ten - der heart of mine?" If when you an - swer
whis-kers, you'll be kissed up - on your birth-day, It's a sure,
lev - en when your room is six o sev - en, It's a sure,
yes, he goes to wrap it up in pa - per, It's a sure,
1
2
sure sign! It's a sign!
sure sign! It's a sign!
sure sign! It's a sign!
f
sfz

The Road That Lies Before

"My Wife My Man"

Words by
P. S. WODEHOUSE

Music by
JEROME KERN



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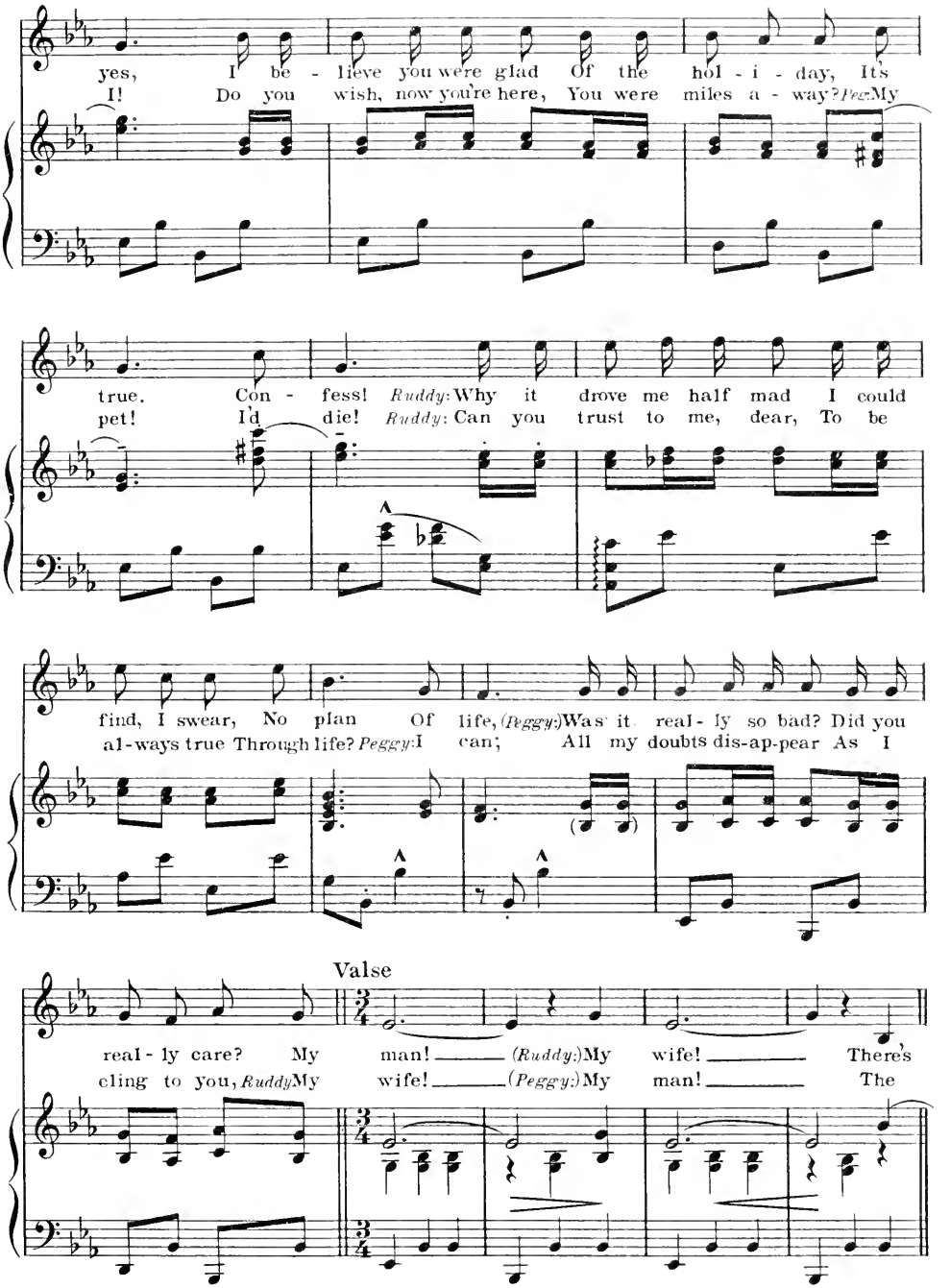
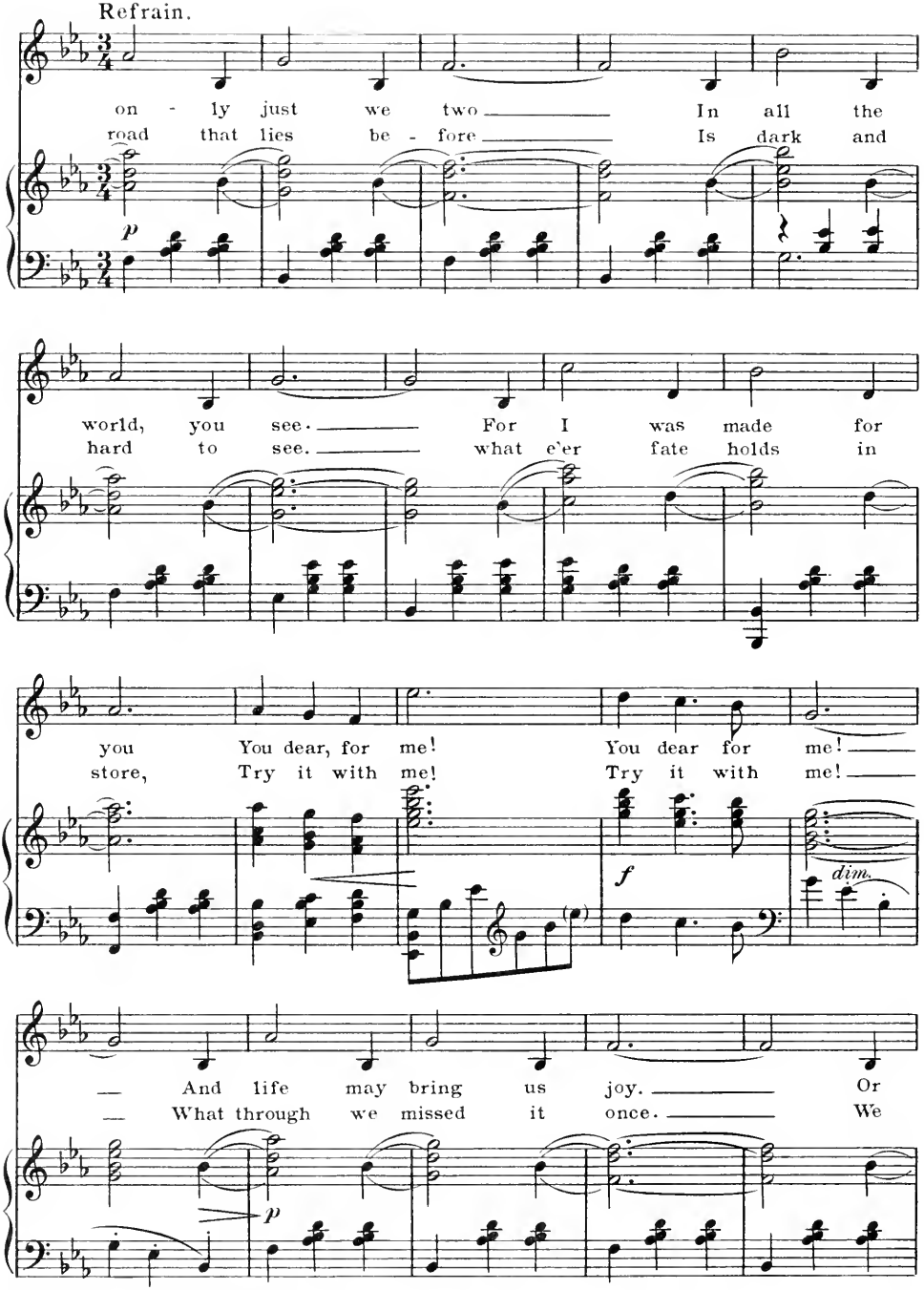
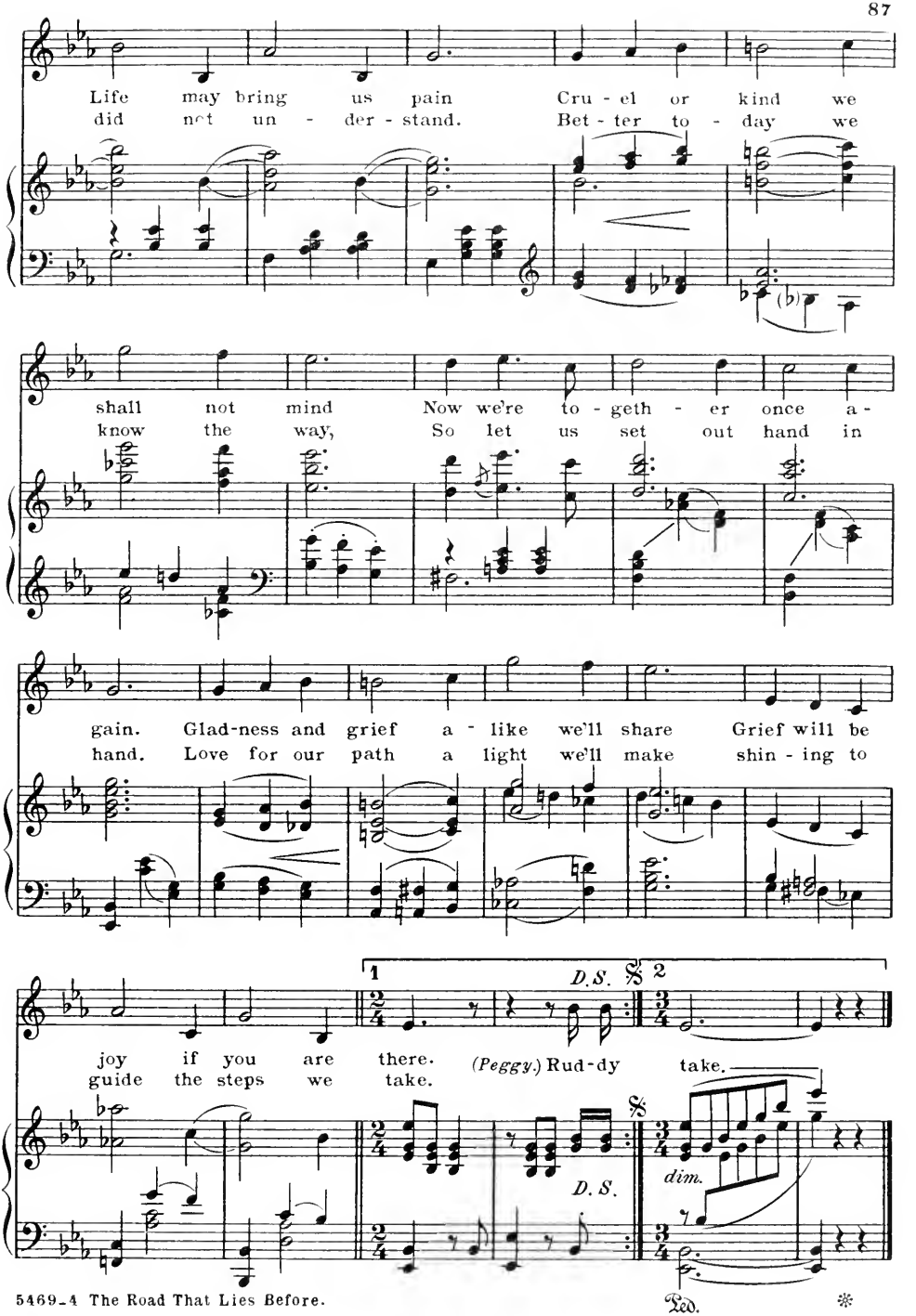

yes, I be - lieve you were glad Of the hol - i - day, It's
I! Do you wish, now you're here, You were miles a - way? Peg: My
true. Con - fess! Ruddy: Why it drove me half mad I could
pet! I'd die! Ruddy: Can you trust to me, dear, To be
find, I swear, No plan Of life, (Peggy:) Was it real - ly so bad? Did you
al-ways true Through life? Peggy: I can; All my doubts dis-ap-pear As I
Valse
real - ly care? My man! (Ruddy:) My wife! There's
cling to you, Ruddy My wife! (Peggy:) My man! The

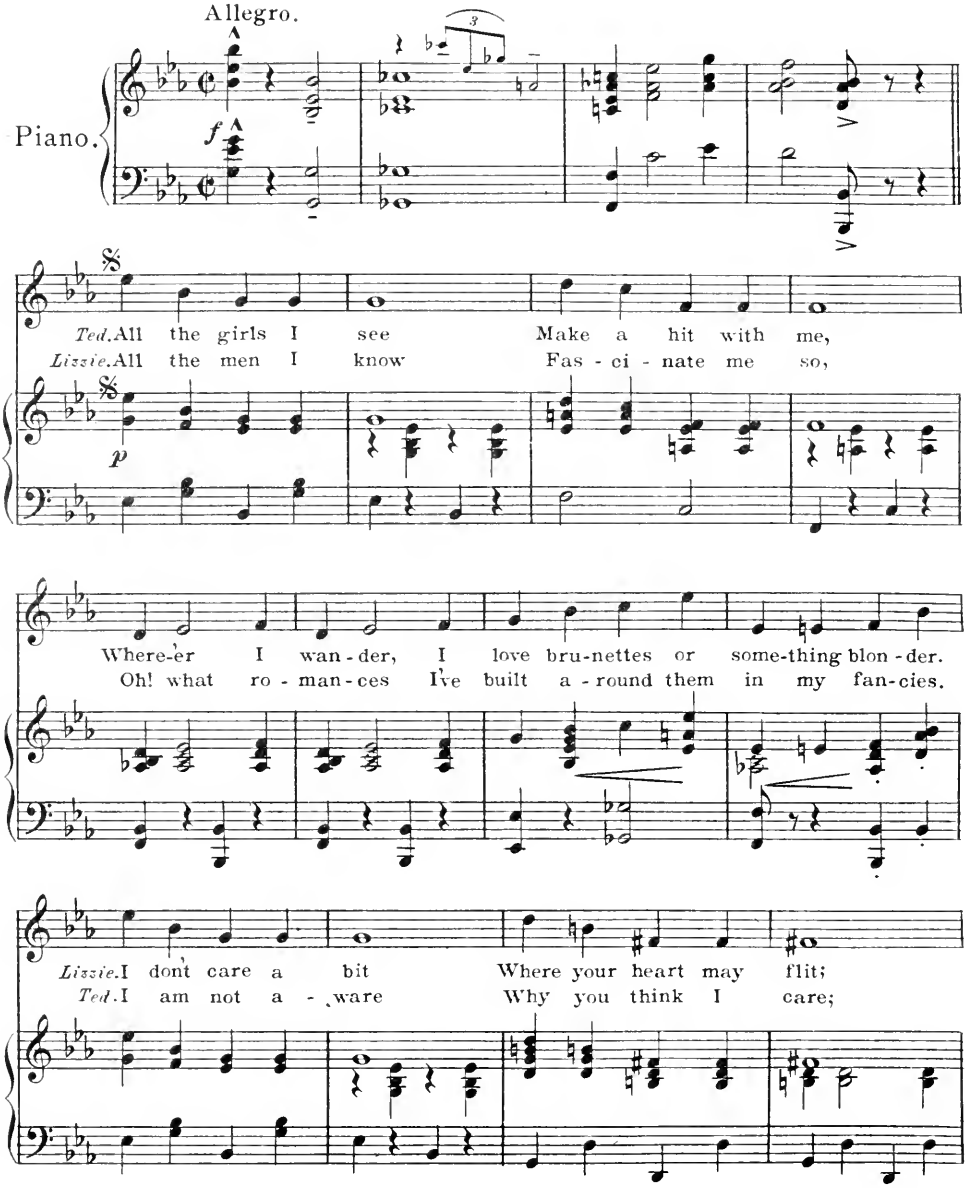

Refrain.
on - ly just we two In all the
road that lies be - fore Is dark and
p
world, you see. For I was made for
hard to see. what e'er fate holds in
you You dear, for me! You dear for me!
store, Try it with me! Try it with me!
f
dim.
And life may bring us joy. Or
What through we missed it once. We
p


Life may bring us pain Cru - el or kind we
did not un - der - stand. Bet - ter to - day we
shall not mind Now we're to - geth - er once a -
know the way, So let us set out hand in
gain. Glad-ness and grief a - like we'll share Grief will be
hand. Love for our path a light we'll make shin - ing to
joy if you are there. (Peggy.) Rud-dy take.
guide the steps we take.
1
2
D.S.
D.S.
dim.
Ped.

You Said Something.

Words by
JEROME KERN
and
P. G. WODEHOUSE.

Music by
JEROME KERN.



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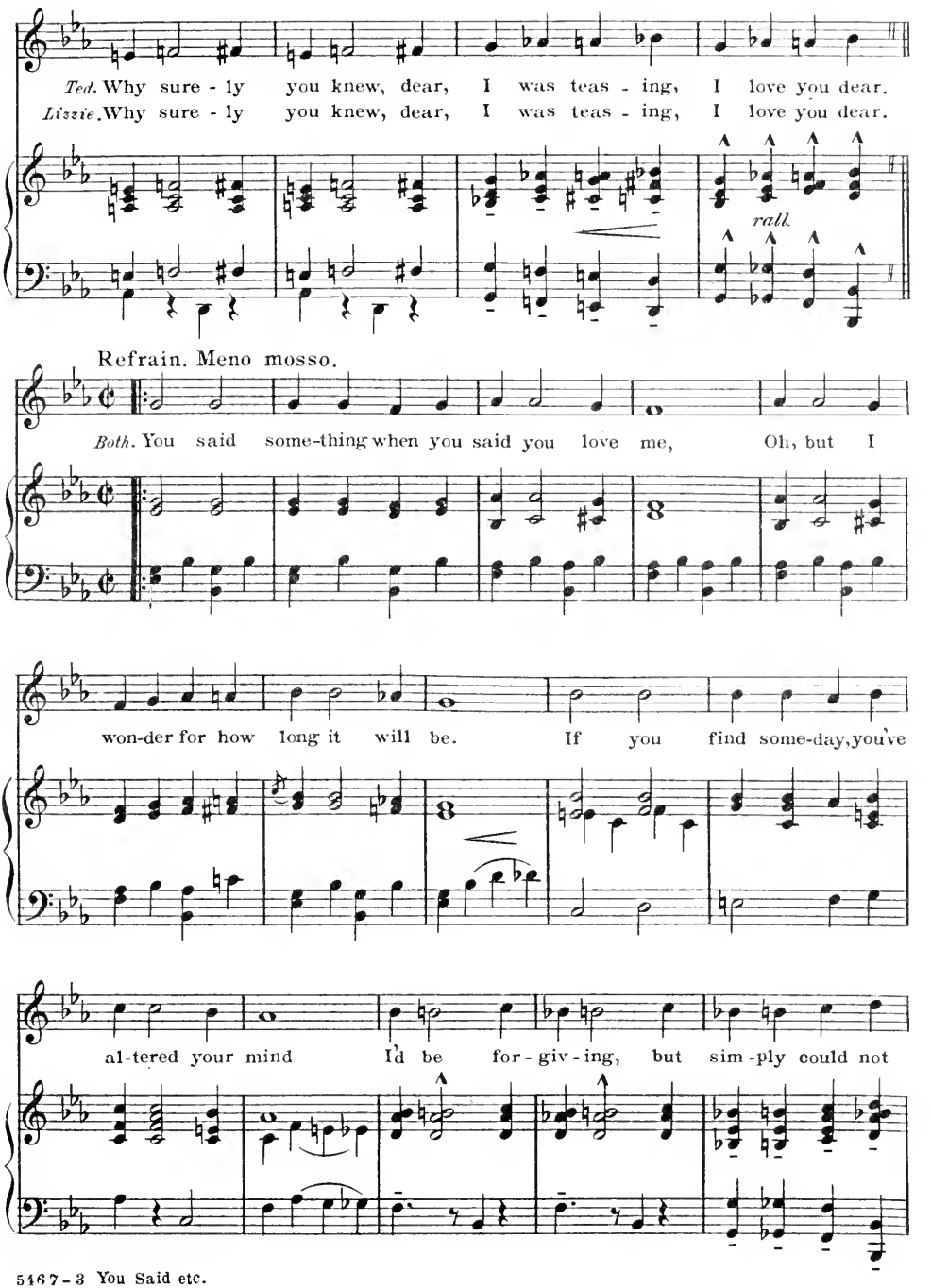
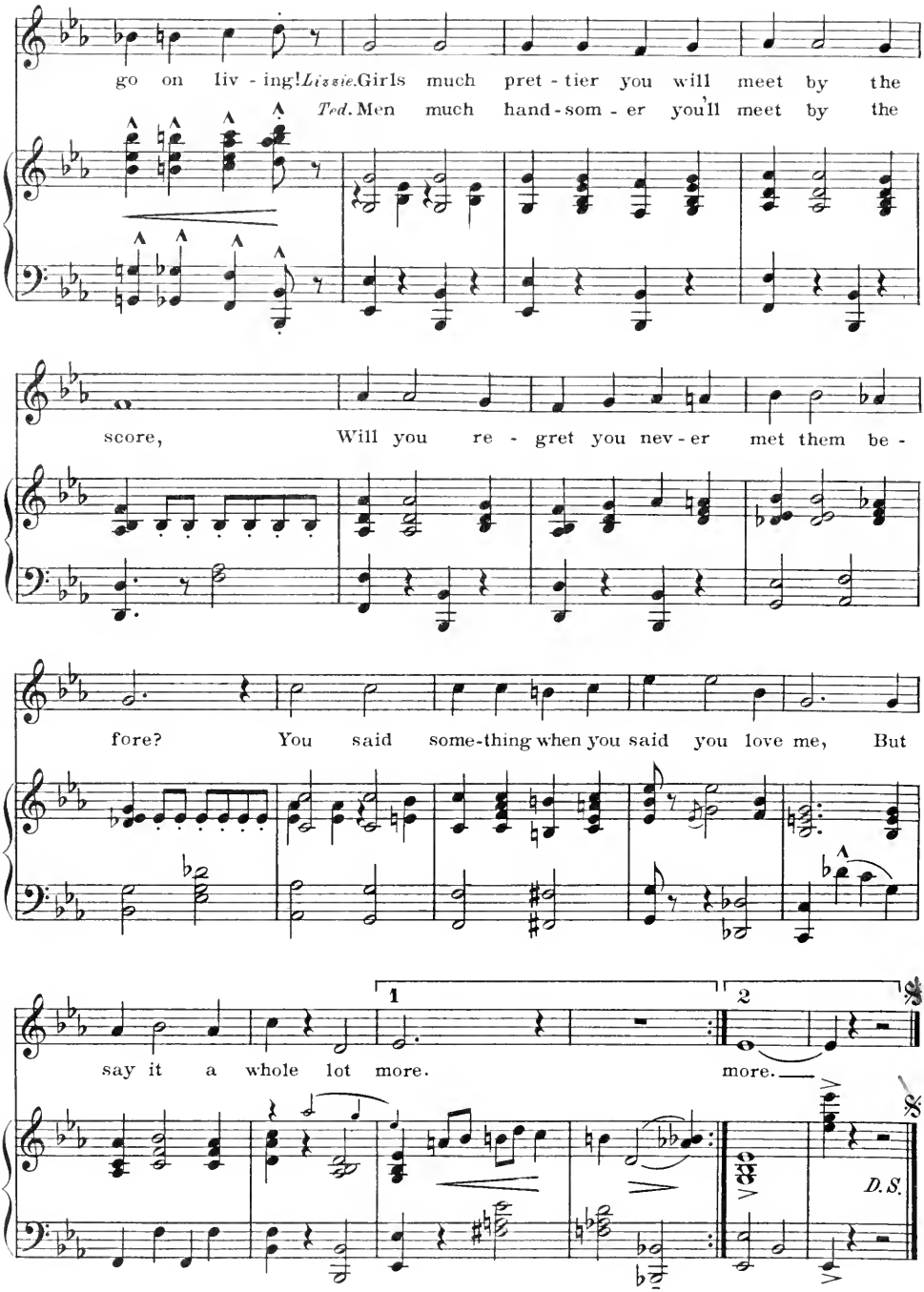

Ted. Why sure - ly you knew, dear, I was teas - ing, I love you dear.
Lizzie. Why sure - ly you knew, dear, I was teas - ing, I love you dear.
rall.
Refrain. Meno mosso.
Both. You said some-thing when you said you love me, Oh, but I
won-der for how long it will be. If you find some-day, you've
al-tered your mind I'd be for - giv - ing, but sim - ply could not

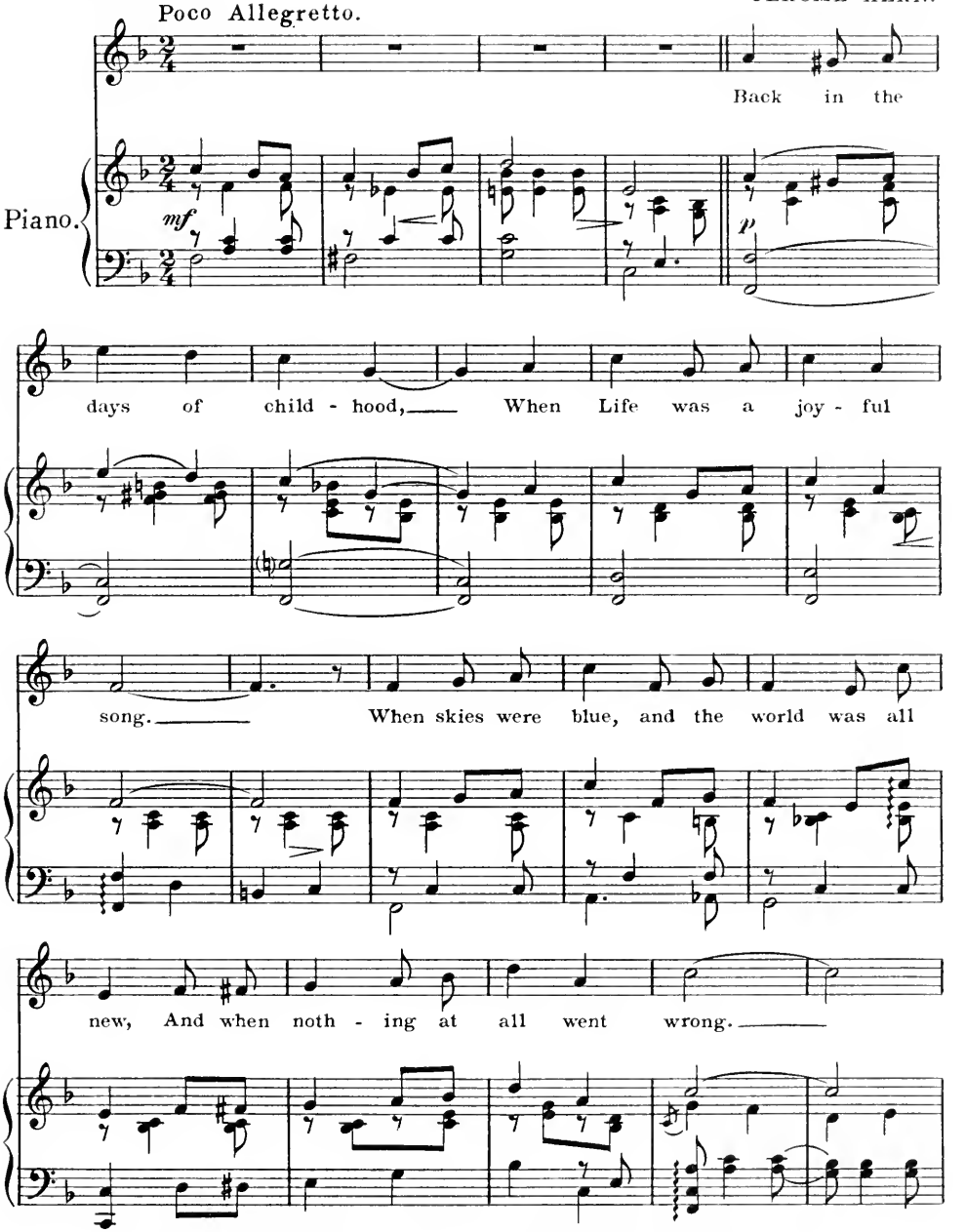

go on liv - ing! *Lizzie.* Girls much pret - tier you will meet by the
Ted. Men much hand-som - er you'll meet by the
score, Will you re - gret you nev - er met them be -
fore? You said some-thing when you said you love me, But
1
2
say it a whole lot more.
more.
D.S.

Daisy.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Poco Allegretto.



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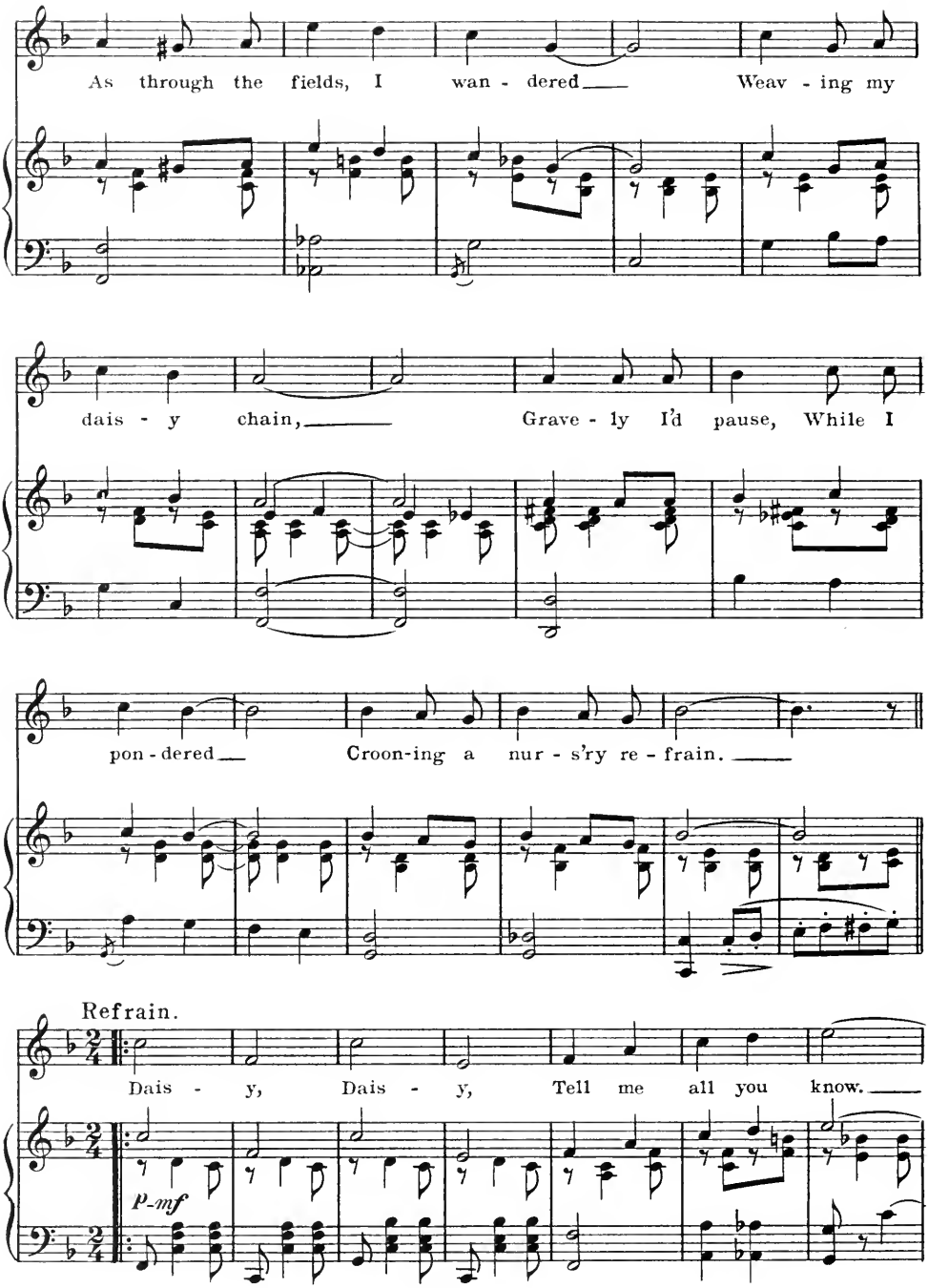
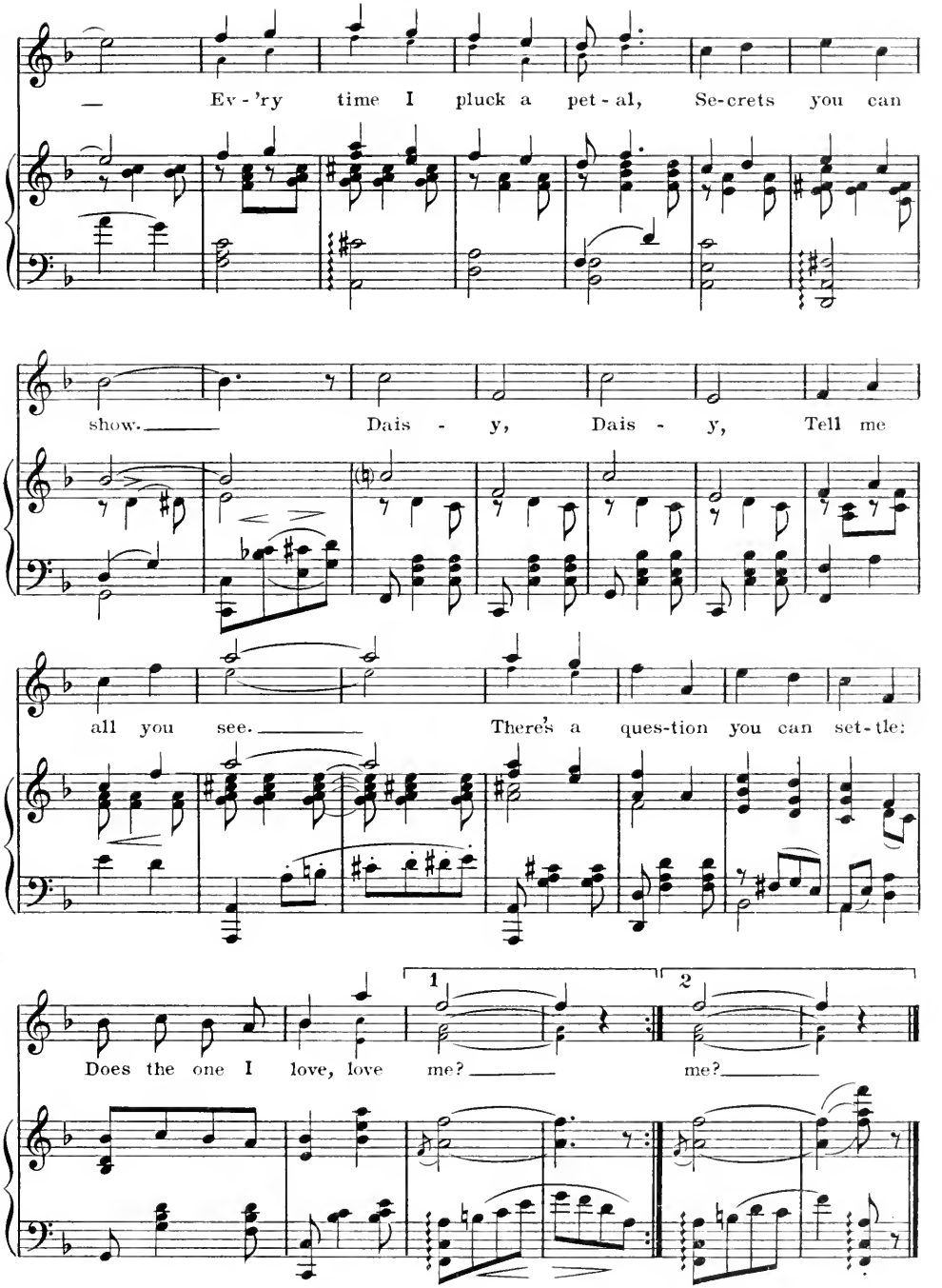
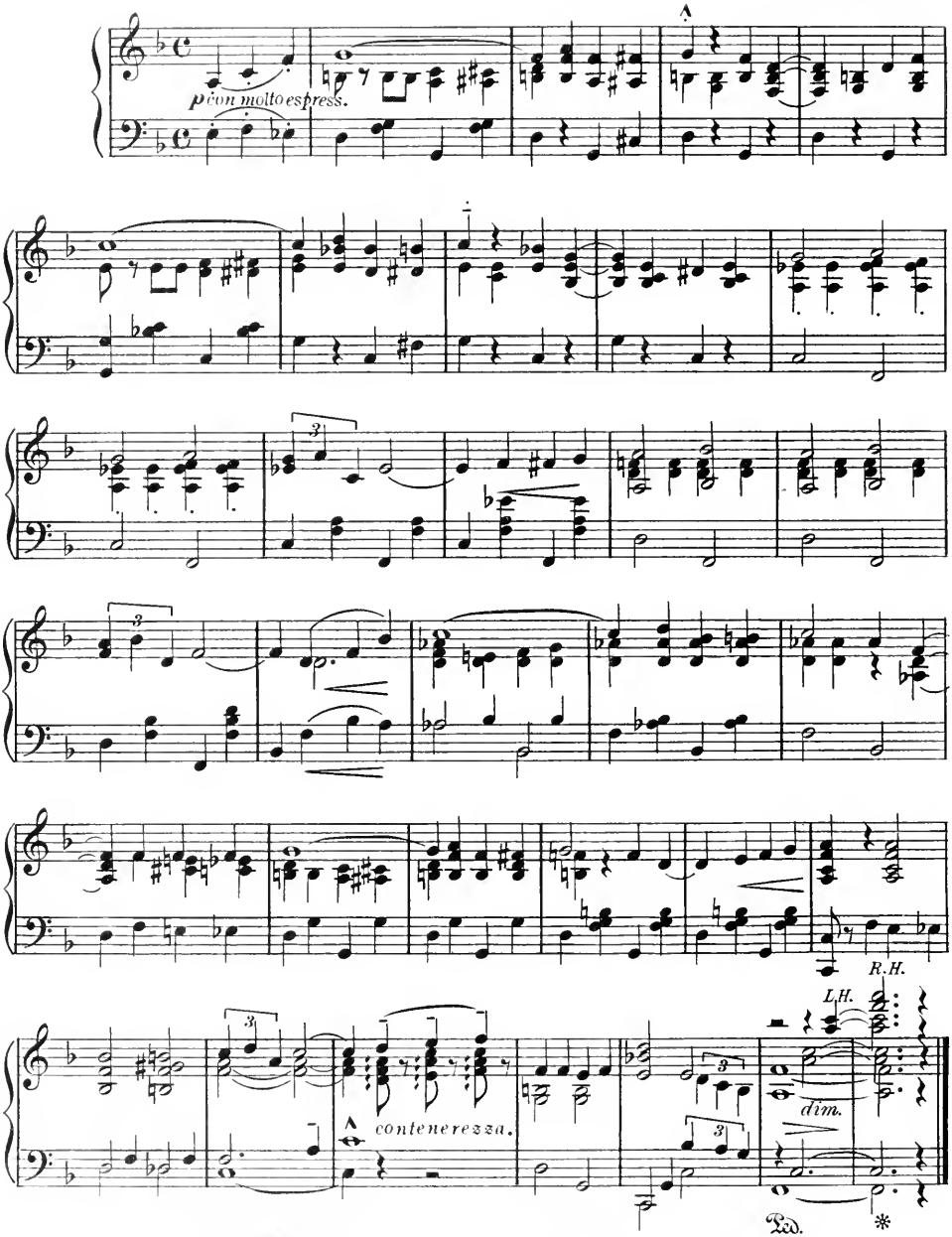

As through the fields, I wan - dered Weav - ing my
dais - y chain, Grave - ly I'd pause, While I
pon - dered Croon-ing a nur - s'ry re - frain.
Refrain.
Dais - y, Dais - y, Tell me all you know.
p-mf


Ev - 'ry time I pluck a pet - al, Se-crets you can
show. Dais - y, Dais - y, Tell me
all you see. There's a ques-tion you can set-tle:
Does the one I love, love me?
1
2
me?

Reminiscences.

JEROME KERN.



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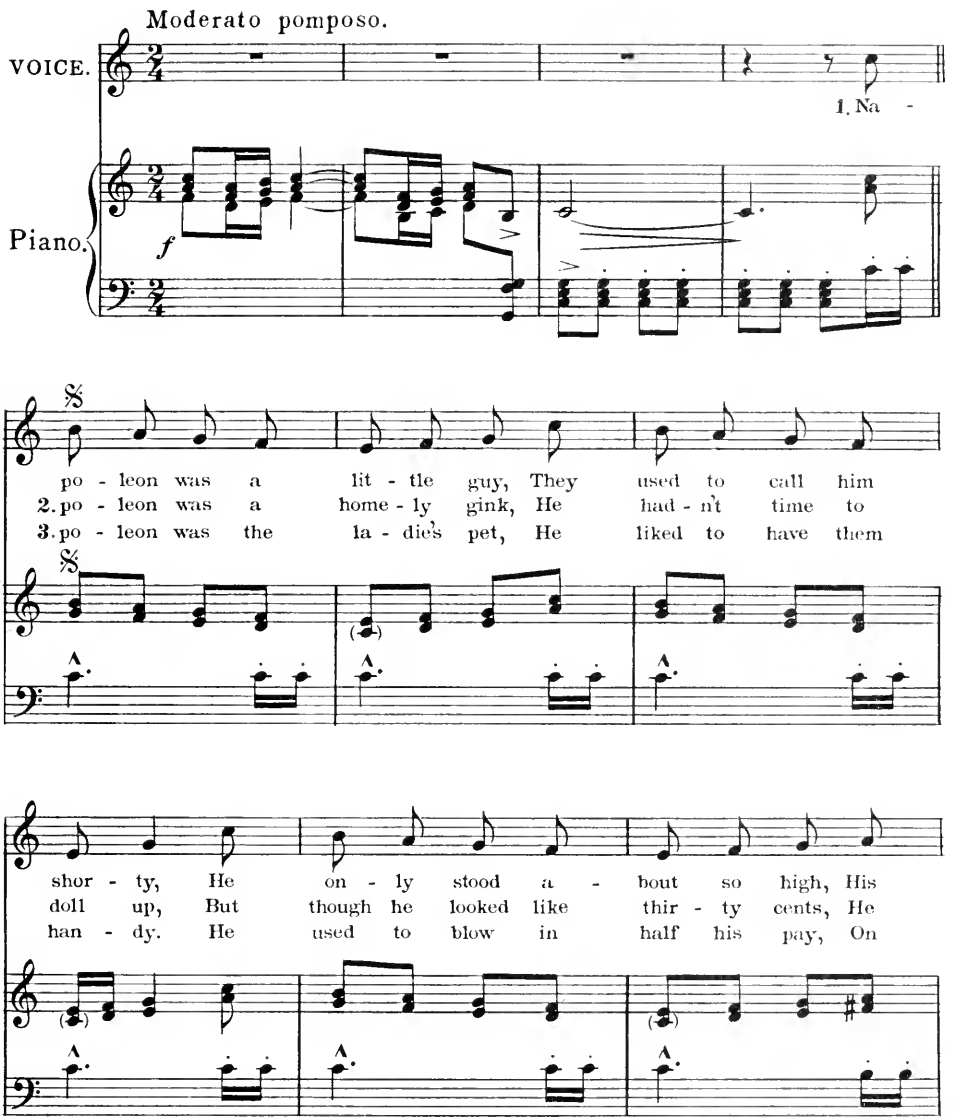
Napoleon.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.



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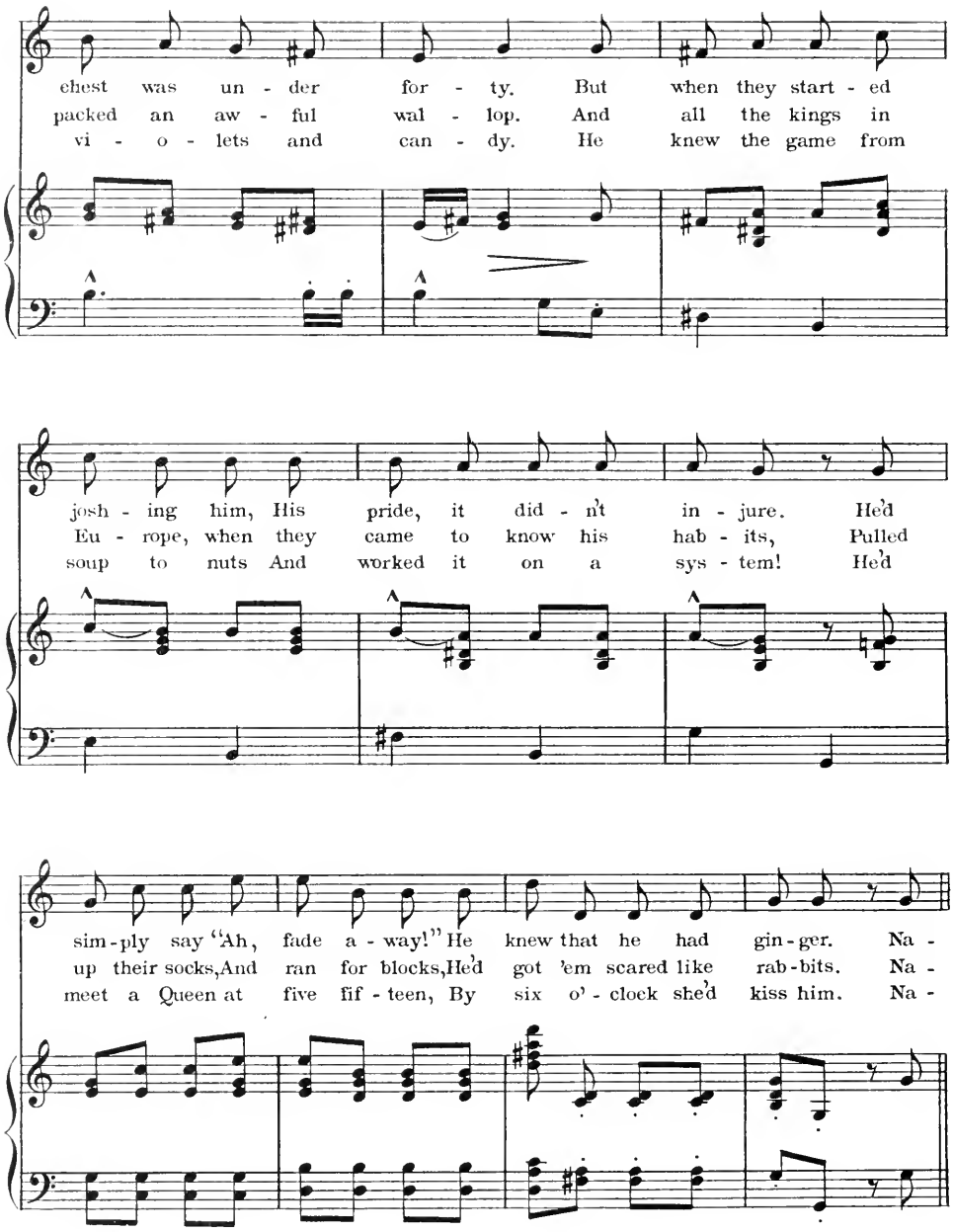
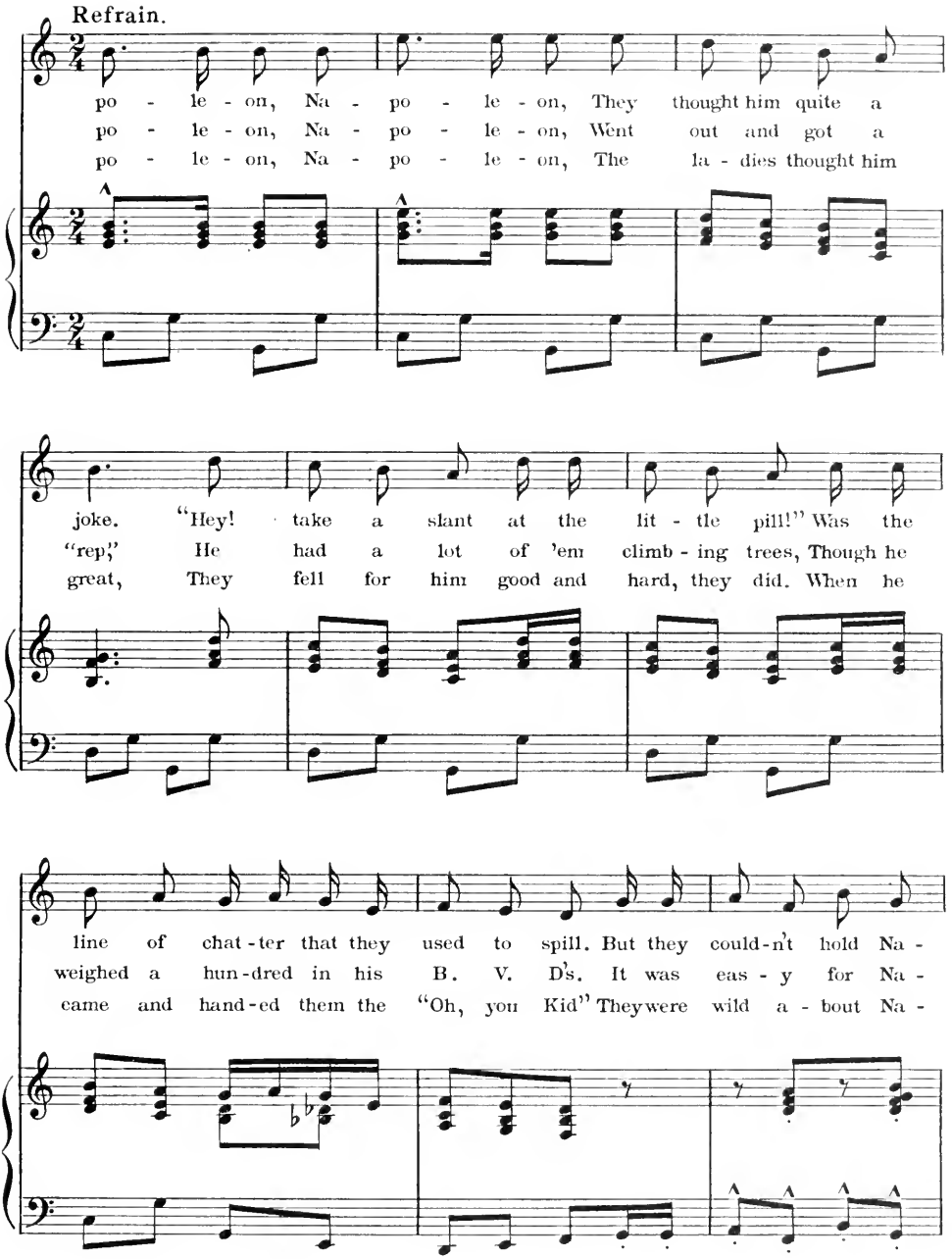
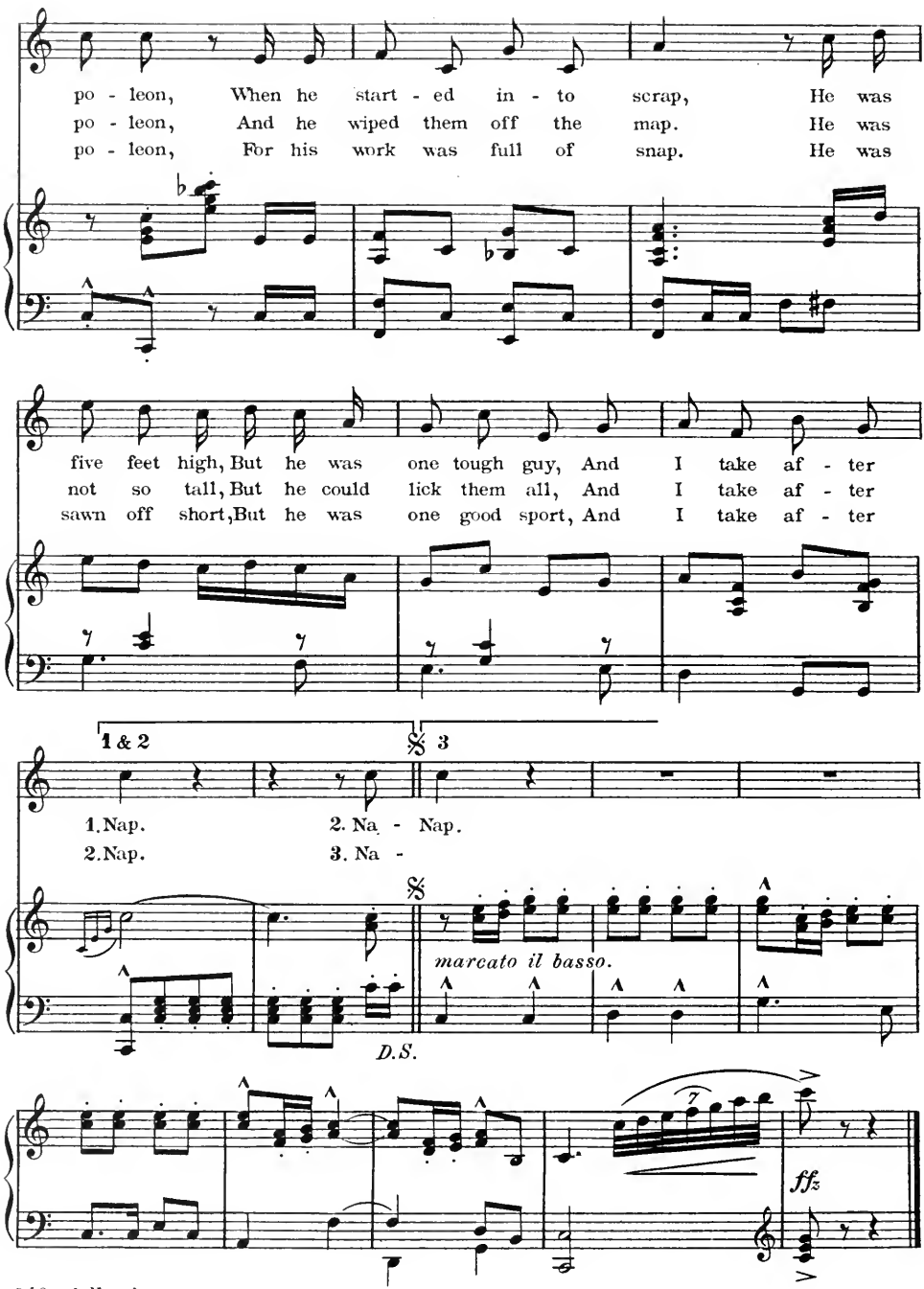

chest was un - der for - ty. But when they start - ed
packed an aw - ful wal - lop. And all the kings in
vi - o - lets and can - dy. He knew the game from
josh - ing him, His pride, it did - n't in - jure. He'd
Eu - rope, when they came to know his hab - its, Pulled
soup to nuts And worked it on a sys - tem! He'd
sim-ply say "Ah, fade a - way!" He knew that he had gin-ger. Na -
up their socks,And ran for blocks,He'd got 'em scared like rab-bits. Na -
meet a Queen at five fif - teen, By six o' - clock she'd kiss him. Na -


Refrain.
po - le - on, Na - po - le - on, They thought him quite a
po - le - on, Na - po - le - on, Went out and got a
po - le - on, Na - po - le - on, The la - dies thought him
joke. "Hey! take a slant at the lit - tle pill!" Was the
"rep," He had a lot of 'em climb - ing trees, Though he
great, They fell for him good and hard, they did. When he
line of chat - ter that they used to spill. But they could-n't hold Na -
weighed a hun - dred in his B. V. D's. It was eas - y for Na -
came and hand - ed them the "Oh, you Kid" Theywere wild a - bout Na -


po - leon, When he start - ed in - to scrap, He was
po - leon, And he wiped them off the map. He was
po - leon, For his work was full of snap. He was
five feet high, But he was one tough guy, And I take af - ter
not so tall, But he could lick them all, And I take af - ter
sawn off short, But he was one good sport, And I take af - ter
1 & 2
3
1. Nap.
2. Nap.
2. Na - Nap.
3. Na -
marcato il basso.
D.S.
ffz

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