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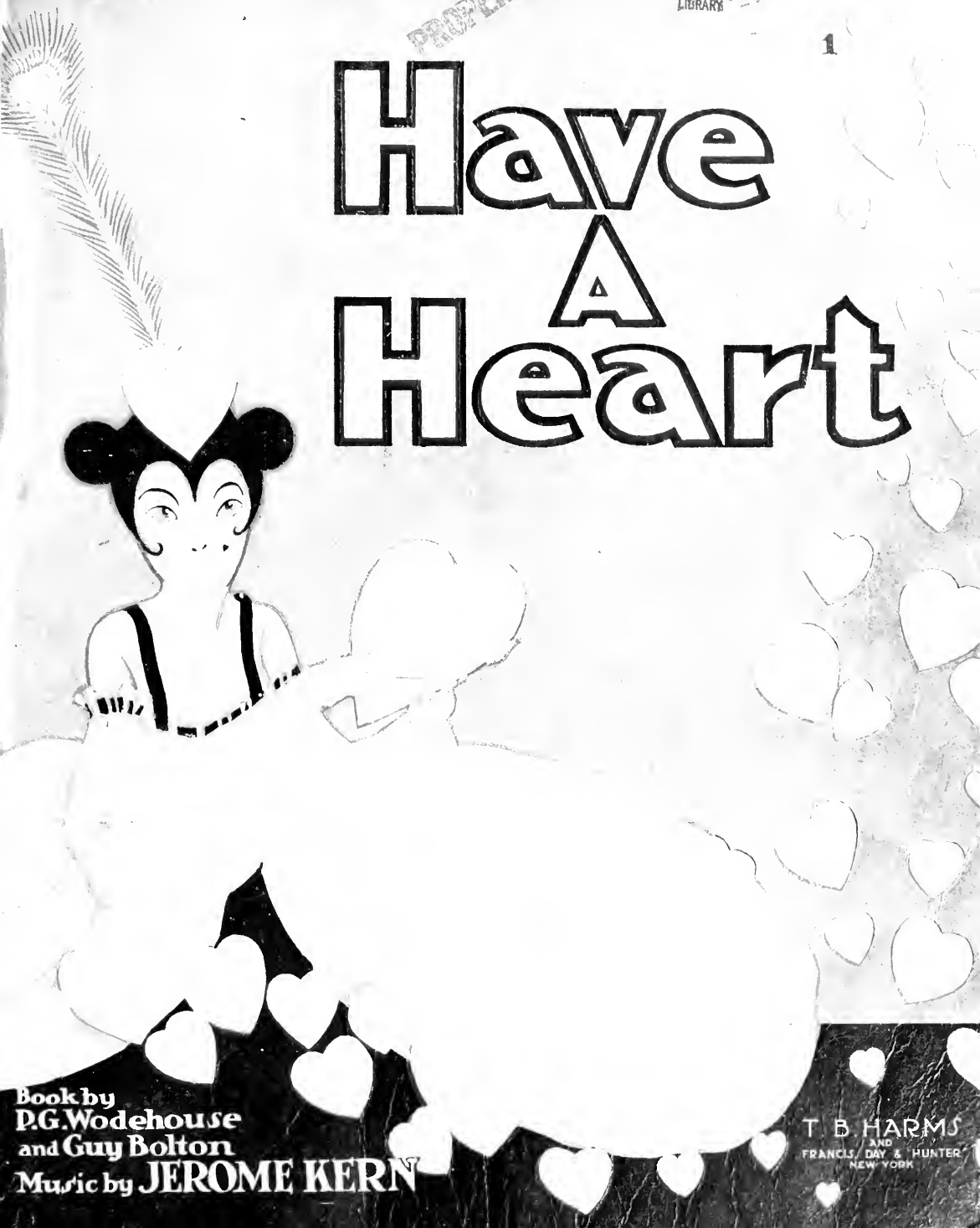
Henry W. Savage
Offers
The New
Musical Comedy

'S-35

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1

Have A Heart



Book by
D.G. Wodehouse
and Guy Bolton
Music by **JEROME KERN**

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

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

Published by T. B. Harms & Francis, Day & Hunter
62 West 45th Street.

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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.

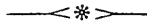
ACT II.

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

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ACT I.

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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
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ACT II.

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Have A Heart.

Selection.*

JEROME KERN.
arr. by Chas. Miller.

Allegro brillante.

Piano.

The first system of the piano score for 'Have A Heart' is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*mf*) dynamic and a *poco a poco cres.* (poco a poco crescendo) instruction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a forte (*f*) dynamic and a *sfz* (sforzando) accent.

The second system continues the piano score. It features a *ffz* (fortissimo sforzando) dynamic and a *rall.* (rallentando) instruction. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system ends with a *ff* (fortissimo) dynamic.

The third system of the piano score shows a *ffz* dynamic and a *rall.* instruction. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The system ends with a *ffz* dynamic.

"The Bright Lights"

The first system of the piano score for 'The Bright Lights' is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and a *rit.* (ritardando) instruction. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The system ends with a *rit.* instruction.

The second system of the piano score for 'The Bright Lights' continues with a *rit.* instruction. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The system ends with a *rit.* instruction.

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

First system of musical notation. The right hand features a melody with eighth notes and chords, while the left hand provides a steady accompaniment. Dynamic markings include *rit.* and *accel.*

Second system of musical notation. The right hand continues the melody with various rhythmic patterns. Dynamic markings include *a tempo.*, *rit.*, *accel.*, and *a tempo.*

Third system of musical notation. The right hand has a more active melody with sixteenth notes. Dynamic marking includes *sf*. The system concludes with a 4/4 time signature.

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

Fourth system of musical notation. The tempo is marked *Moderato*. The right hand has a melodic line with a *p* dynamic marking. The left hand has a simple accompaniment.

Fifth system of musical notation. The right hand features a melody with chords and eighth notes. The left hand has a steady accompaniment.

Sixth system of musical notation. The right hand has a melodic line with a *pp* dynamic marking. The left hand has a simple accompaniment.

(with expression)

First system of musical notation. The piano part (left) features a series of chords in the right hand and a simple bass line in the left hand. The bass part (right) has a more active melodic line with some grace notes. A dynamic marking of *p.f.* is present in the piano part.

Second system of musical notation. The piano part continues with complex chordal textures. The bass part has a steady, rhythmic accompaniment. A triplet of eighth notes is marked in the piano part.

Third system of musical notation. The piano part features a triplet of eighth notes in the right hand. The bass part continues with its rhythmic accompaniment. A dynamic marking of *p.f.* is present in the piano part.

Fourth system of musical notation. The piano part features a crescendo marking (*cresc.*) in the right hand. The bass part continues with its rhythmic accompaniment.

Fifth system of musical notation. The piano part features markings for *rall.* (rallentando) and *rit.* (ritardando) in the right hand, and a *cresc.* (crescendo) marking in the left hand. A first ending bracket is also present.

Valse resoluto.

"I'm So Busy."

Sixth system of musical notation. The piano part starts with a 3/4 time signature and a piano (*p.*) dynamic marking. The bass part continues with its rhythmic accompaniment.

Musical notation for the first system, featuring piano accompaniment with chords and eighth notes in both treble and bass staves.

Musical notation for the second system, continuing the piano accompaniment with various chordal textures.

Musical notation for the third system, including a first ending bracket and a dynamic marking of *f*.

Allegretto. *Grazioso.* "The Road That Lies."

Musical notation for the fourth system, starting with a 2/4 time signature and a dynamic marking of *p*.

Musical notation for the fifth system, continuing the piece with various chordal patterns.

Valse moderato.

Musical notation for the sixth system, featuring a 3/4 time signature and a waltz-like melody.

First system of musical notation. The right hand plays a series of chords with a melodic line, and the left hand plays a steady bass line. The dynamic marking is *p* (piano).

Second system of musical notation. The right hand continues with chords and a melodic line, while the left hand maintains the bass line. The dynamic marking is *f* (forte).

Third system of musical notation. The right hand plays chords with a melodic line, and the left hand plays the bass line. The dynamic marking is *dim.* (diminuendo).

Fourth system of musical notation. The right hand plays chords with a melodic line, and the left hand plays the bass line. The dynamic marking is *poco meno.* (poco meno). The tempo marking is *8va.* (8va.). The tempo marking is *a tempo.* (a tempo).

Fifth system of musical notation. The right hand plays chords with a melodic line, and the left hand plays the bass line. The dynamic marking is *broader* (broader). The tempo marking is *rall. e dim.* (rall. e dim.).

Sixth system of musical notation. The right hand plays a melodic line, and the left hand plays a bass line. The dynamic marking is *f* (forte). The tempo marking is *Allegro.* (Allegro.).

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains six measures of music, starting with a dynamic marking of *sfz* (sforzando) and a fermata over the first measure. The bass staff begins with a bass clef and contains six measures of music, also starting with a dynamic marking of *sfz*. The music is primarily composed of eighth and sixteenth notes.

The second system continues the piece with two staves. The treble staff has six measures, including a fermata over the second measure and a key signature change to one flat (Bb) in the fifth measure. The bass staff has six measures, with a fermata over the second measure. The notation includes various note values and rests.

The third system consists of two staves with six measures each. The treble staff features a key signature change to one flat (Bb) in the fifth measure and includes a fermata over the second measure. The bass staff has six measures of music, with a fermata over the second measure.

The fourth system consists of two staves with six measures each. The treble staff has a key signature change to one flat (Bb) in the fifth measure and includes a fermata over the second measure. The bass staff has six measures of music, with a fermata over the second measure.

The fifth system consists of two staves with six measures each. The treble staff has a key signature change to one flat (Bb) in the fifth measure and includes a fermata over the second measure. The bass staff has six measures of music, with a fermata over the second measure. Dynamic markings include *rall.* (ritardando) and *molto rit.* (molto ritardando) in the fifth measure.

The sixth system consists of two staves with six measures each. The treble staff has a key signature change to one flat (Bb) in the fifth measure and includes a fermata over the second measure. The bass staff has six measures of music, with a fermata over the second measure. The tempo marking *Allegro.* is present in the first measure of the treble staff.

Slow "You Said Something"

p-f 2nd time a little faster

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4.

The second system continues the piece. The treble clef melody includes a half note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment remains consistent with the eighth-note pattern.

rall.

The third system shows a change in tempo. The treble clef melody features a half note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment continues with the eighth-note pattern. The system concludes with a fermata over the final notes.

a tempo.

The fourth system returns to the original tempo. The treble clef melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with the eighth-note pattern.

The fifth system continues the eighth-note melody in the treble clef. The bass clef accompaniment remains consistent.

The sixth system concludes the piece. The treble clef melody features a half note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment continues with the eighth-note pattern. The system ends with a double bar line and repeat signs.

$\frac{2}{4}$ Moderato

Allegro moderato "Honeymoon Inn"

The musical score is written for piano and consists of six systems of staves. The first system includes tempo markings 'Moderato' and 'Allegro moderato', and dynamic markings 'rall.', 'mf', and 'cresc.'. The score features treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. It includes various musical notations such as triplets, slurs, and dynamic markings.

Moderato pomposo' Napoleon

The first system of the score consists of two staves. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff features a steady eighth-note accompaniment of G3, A3, and B3, with occasional rests and dynamic markings like *v*.

The second system continues the piece with more complex rhythmic patterns in the treble staff, including sixteenth-note runs. The bass staff maintains its accompaniment with some harmonic shifts, indicated by sharp signs on the notes.

The third system introduces dynamic markings. The treble staff has a *sfz* marking on a chord. The bass staff has a *mf-ff* marking. Above the system, the tempo instruction *Not fast* is written.

The fourth system features a prominent bass line. The instruction *accent the bass* is written below the bass staff. The treble staff continues with chords and melodic fragments.

The fifth system contains first and second endings. The first ending is marked with a '1' and the second with a '2'. The treble staff has a *ff* marking. The bass staff ends with a *marcato* marking.

The sixth system concludes the piece with a *rall.* marking in the bass staff, followed by a *rit. molto* marking. The treble staff features a final melodic flourish.

Grandioso "And I Am All Alone"

This section of the score is marked *Grandioso* and contains the piece "And I Am All Alone". It consists of five systems of piano and bass staves. The music is in 2/4 time with a key signature of one sharp (F#). The first system begins with a forte (*ff*) dynamic. Subsequent systems include markings for *ffz* (fortissimo con zingheri), *riten.* (ritardando), and *molto*. The piece concludes with a *riten. molto* marking and a final triplet of notes.

Allegro assai

This section is marked *Allegro assai*. It begins with an *accel.* (accelerando) marking and a forte (*ff*) dynamic. The music is characterized by a driving, rhythmic accompaniment in the bass and a melodic line in the treble. The section concludes with a final *ff* dynamic marking.

Shop.

(Entrance of Salesgirls.)

Words by
P. G. WODEHOUSE.

JEROME KERN.

Moderato.

Piano.

f

dim.

p

pp

SALESGIRLS.

It's time that we were firm and lodged a strong com-

mf

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

The first system of the refrain features a vocal line in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "That's the way! It's al-ways the same, Ev - 'ry". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

day, It's al-ways the same. Our lit-tle chats, we

The second system continues the refrain with the lyrics "day, It's al-ways the same. Our lit-tle chats, we". The vocal line includes a fermata over the word "same". The piano accompaniment continues with similar rhythmic patterns.

have to stop. When we hear some - one shout-ing

The third system contains the lyrics "have to stop. When we hear some - one shout-ing". The vocal line has a fermata over "stop". The piano accompaniment features a more active right hand with eighth-note chords.

"Shop!" We're op-pressed, it's sim-ply not right,

The fourth system concludes the refrain with the lyrics "'Shop!' We're op-pressed, it's sim-ply not right,". The vocal line has a fermata over "Shop!". The piano accompaniment maintains the eighth-note bass line.

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.

Sua.....

dim.

p

I'm So Busy.

Words by
SCHUYLER GREENE
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 3/4 time signature, while the left hand provides a simple bass line with eighth notes.

The piano accompaniment for the first line of the song. The right hand features a melodic line with slurs and accents, while the left hand plays a steady bass line with some chordal accompaniment.

I've al - ways said that the man I would
Don't be de - ceived, if you've ev - er be -

The first line of the song's lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves below it. The piano part includes a piano (*p*) dynamic marking.

wed must be one who would work all the
lieved that my taste for hard la - bor is

The second line of the song's lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves below it. The piano part includes a piano (*p*) dynamic marking.

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, I've found em - ploy - ment and

day, Down in the mar - ket and say:
I'm work - ing a - way all the time.

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,
best, Can't stop now I'm cor - ner - ing wheat.
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. ———— Liz - zie I'm so
shant get through. ———— 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.

Allegro.

Piano.

A girl in a de - part - ment store has quite a wretch - ed
Each girl in my em - ploy - ment on ar - riv - ing in the
time of it. I should - nt care to have her job my -
morn - ing is Pro - vid - ed with re - fresh ments on a
self. It seems to me a fool - ish way To
tray. It costs but lit - tle to sup - ply Dill

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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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "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

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "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 - tired, she tot - ters to the read - ing room Or

The third system of the musical score is shown. The lyrics are: "ploy - ers who are nut - ty a - bout dis - ci - pline, Who be fa - tired, 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

The fourth and final system of the musical score is shown. The lyrics are: "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 - tring light and

cloth - ing, If you had - nt got to bed till half - past
sweet - ness, So she gets a chance to rest her ach - ing

two? _____ A shop - girl in the ci - ty is de -
bean. _____ Im lead - er of the move - ment for ef -

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. Heav - en, I pro - tect the work - ing girl.
rall. Heav - en, I pro - tect the work - ing girl. *a tempo.*

1 2

rit. *D.S.*

Look In His Eyes.

Words by
HERBERT REYNOLDS.

Music by
JEROME KERN.

Allegro moderato.

Piano. *mf*

In the game of love, — the points that count are

p

sub - tle - ty and fi - nesse. — Not crude dis - plays of your

men - tal craze that ad - ver - tize dis - tress! — A

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 fermée.)

out an-y doubt, it is bound to peep out. Umm, Umm, Umm, —

Valse. Brillante.

—Through his eyes! — In the dance, — there's your

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 rhytm by

Strauss! — As you watch — the love - light in his

*molto espress.
pressando.* *poco*

eyes. _____ Look in his eyes,

Look in his eyes, Take my ad - vice and be wise.

CHORUS.

SOP.
ALTO.
TEN.
BASS.

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,
er than print you can read. _____ SOLO.

Look in his eyes.

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 fermée)
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.

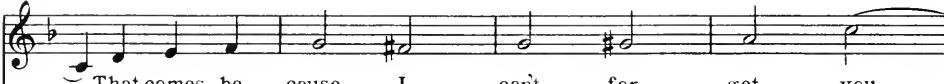
Music by
JEROME D. KERN.

Allegretto.


VOICE. 


Morn-ing and night — I find no rest from the pain —

Piano. 




— That comes be - cause I can't for - get you —






— All of the time — you come to haunt me a - gain —





— Just as you were when first I met you, I see you



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. —

(Girls) There's one thing we'll call your at-ten-tion
 (Ted) I must own it does seem a tri-ple

(Ted) Say if there is an-y-thing I can do.
 (Girls) Jacks and Freds and Bil-lies so far a-way.

to. (Girls) Oh you. _____
 gray. (Ted) I say. _____

(Ted) I'll cor-rect it, if you will give the clue. (Ted) Re-ly on
 (Girls) No a-muse-ment, think of it, all the day! (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, although 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? (Ted) When you want a co - sy chat,
 gave you a kiss, (Ted) Why, I should-nt e - ven frown.

(Ted) Lad-ies, I'm your man. (Ted) I'll
 (Girls) Would it be a miss? (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. If
 (Girls) Some - times we feel de - sert - ed. But

blue. (Ted) As I can see.
 to. (Ted) That well may be.

you would on - ly. (Ted) I want to be good to
 if we flirt - ed (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 flirt -

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

Allegretto

Piano

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto'.

DOLLY

How I
We will

rit. *a tempo.*

The vocal line for Dolly begins with a rest followed by the lyrics 'How I We will'. The piano accompaniment continues with a steady rhythm, including a 'rit.' (ritardando) and 'a tempo.' (return to tempo) marking.

love to go out to some live spot, Where there's
drink the cham-pagne that is fiz - zy, Then, some

The vocal line for Henry continues with the lyrics 'love to go out to some live spot, Where there's drink the cham-pagne that is fiz - zy, Then, some'. The piano accompaniment provides harmonic support.

HENRY

light, and an or - ches - tra plays. Where you
danc - ing, of course, I'd a - dore. All the

The vocal line for Henry concludes with the lyrics 'light, and an or - ches - tra plays. Where you danc - ing, of course, I'd a - dore. All the'. The piano accompaniment ends with a final chord.

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 - things' 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 -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a long note on 'with' followed by eighth notes for 'one an - oth - - - er'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

ry morn - ing chime. Say good - bye

The second system continues the vocal line with 'ry morn - ing chime.' and 'Say good - bye'. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a rhythmic bass line.

— to home and moth - - - er, We'll be gone a

The third system shows the vocal line with '— to home and moth - - - er,' and 'We'll be gone a'. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

long, long time. time.

The fourth system concludes the piece with the vocal line 'long, long time. time.' and includes a first and second ending. The piano accompaniment features a more complex texture with chords and moving lines in both hands, leading to a final cadence.

The Road That Lies Before.

Words by
P. G. WODEHOUSE.

Duet: Ruddy & Peggy.

JEROME KERN.

Moderato. Δ

Piano. *mf* L.H.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' and the dynamics are 'mf' (mezzo-forte). The left hand is specifically marked 'L.H.'.

RUDDY.

If there's noth - ing more to say; If things can't be mend - ed;

This section contains the first line of the duet. Ruddy's vocal line is on a single staff in treble clef. The piano accompaniment consists of two staves (treble and bass clefs) in the same key signature and time signature. The piano part provides harmonic support for the vocal line.

PEGGY.

Well, the chap - ter's end - ed, Let's say good - bye.

This section contains Peggy's line of the duet. Her vocal line is on a single staff in treble clef. The piano accompaniment continues with two staves. The piano part features some chromatic movement in the bass line.

RUDDY.

Wait, though, I've some things of yours, I had best re - turn them.

poco più mosso.

This section contains Ruddy's second line of the duet. His vocal line is on a single staff in treble clef. The piano accompaniment continues with two staves. The tempo is marked 'poco più mosso' (a little more motion). The piano part features some chromatic movement in the bass line.

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

do. _____ This lit - tle glove, _____

(Slowly.)

Sva.

delicato.

— which once, you used to wear, — I . now give back to you —

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "— which once, you used to wear, — I . now give back to you —". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a mix of chords and moving lines, with some triplets in the right hand.

PEGGY. (*Spoken.*) RUDDY.

— *No, keep it!* You used this once to bind your

The second system continues the musical score. It features a vocal line and piano accompaniment. The vocal line has two parts: PEGGY. (*Spoken.*) and RUDDY. The lyrics are: "— *No, keep it!* You used this once to bind your". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

hair, I'll give it back to you. — *No, keep it!*

PEGGY. (*Spoken.*)

The third system continues the musical score. It features a vocal line and piano accompaniment. The vocal line has two parts: PEGGY. (*Spoken.*) and PEGGY. (*Spoken.*). The lyrics are: "hair, I'll give it back to you. — *No, keep it!*". The piano accompaniment continues with similar harmonic and melodic patterns, including triplets.

RUDDY.

The love that once you gave me, — I now give back to you —

The fourth system continues the musical score. It features a vocal line and piano accompaniment. The vocal line has one part: RUDDY. The lyrics are: "The love that once you gave me, — I now give back to you —". The piano accompaniment continues with similar harmonic and melodic patterns, including triplets.

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

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

make, Shin-ing to guide the steps we take.

Dialogue.
con estasi.

pp

The first system of music features a treble clef with a key signature of one flat and a 2/4 time signature. The melody consists of half notes and quarter notes, with some notes beamed together. The bass line is a simple accompaniment of quarter notes. The dynamic marking *pp* is placed in the lower left of the system.

The second system continues the melody and accompaniment from the first system. The treble clef part has some notes with slurs and accents. The bass line continues with quarter notes.

delicato.

p

The third system introduces a change in dynamics and texture. The treble clef part has a series of chords marked with an accent (^) and a hairpin crescendo leading to a dynamic marking of *p*. The bass line continues with quarter notes. The tempo/mood marking *delicato.* is placed above the treble staff.

The fourth system shows a key change to two sharps (D major). The treble clef part has a melodic line with some slurs. The bass line continues with quarter notes. There is a hairpin crescendo in the bass line.

The fifth system continues the melody in D major. The treble clef part has a melodic line with slurs and accents. The bass line continues with quarter notes.

dim.

The sixth system concludes the piece. The treble clef part has a melodic line with slurs and accents. The bass line continues with quarter notes. The dynamic marking *dim.* is placed in the lower right of the system.

Finale Act I.

Words by
P. G. WODEHOUSE.
Vivace.

Music by
JEROME KERN.

Piano.

SOP. & ALTO.
TEN. & BASS.

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

Rud - dy has fled _____ He's tak - ing a deuce of a chance,
unis.

unis.

Think of the dance she's going to lead the man af - ter they're wed.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a 'unis.' (unison) instruction. The lyrics are 'Think of the dance she's going to lead the man af - ter they're wed.' The middle staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady accompaniment with some melodic movement in the right hand.

They used to be spliced to each oth - er be - fore,

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'They used to be spliced to each oth - er be - fore,'. The middle staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part continues with a similar accompaniment style, featuring some melodic movement in the right hand.

Mar - vel - ous nerve, the chap shows. Now will they be

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'Mar - vel - ous nerve, the chap shows. Now will they be'. The middle staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part continues with a similar accompaniment style, featuring some melodic movement in the right hand.

wed-ded once more, Or will their life be-come Cou-leur de - Rose?

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "wed-ded once more, Or will their life be-come Cou-leur de - Rose?". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features a steady bass line and chords in the right hand.

Good - ness knows.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Good - ness knows.". The piano accompaniment continues with similar harmonic support, including some melodic lines in the right hand.

UNCLE & AUNT.
Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do.

The third system introduces a new vocal part for "UNCLE & AUNT." with the lyrics "Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do.". The piano accompaniment features a more active bass line and includes a dynamic marking of *mp* (mezzo-piano).

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

MATTHEW & OWEN.

game, we must be balk - ing, Don't let's stand here talk - ing.

poco press.

CHORUS.
poco più e cresc.

55

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

mf.

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

Don't stand gap - ing

HENRY. (*Spoken.*)

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "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". The piano accompaniment consists of chords and moving lines in both hands.

(To Aunt.)
 kind-ly keep your dis-tance, I might be of some as - sis-tance. Can that
 Don't you

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "(To Aunt.) kind-ly keep your dis-tance, I might be of some as - sis-tance. Can that Don't you". The piano accompaniment consists of chords and moving lines in both hands.

CHORUS.
 "Clar - a Kim-ball Young" stuff be a man! _____ Have a heart!
 see I'm do - ing ev - 'ry-thing I can? _____

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats (Bb). The lyrics are: "CHORUS. 'Clar - a Kim-ball Young' stuff be a man! _____ Have a heart! see I'm do - ing ev - 'ry-thing I can? _____". The piano accompaniment consists of chords and moving lines in both hands.

Have a heart! You must go and make in-quir-ies in the

This system contains the first two lines of the musical score. The top line is the vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Have a heart! You must go and make in-quir-ies in the". The bottom line is the piano accompaniment in a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

town. You won't find out where your niece is, if you pull the boy to

This system contains the second two lines of the musical score. The vocal melody continues with the lyrics: "town. You won't find out where your niece is, if you pull the boy to". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Tho' they piec - es; So get in the lift, and let him take you down. They will

This system contains the final two lines of the musical score. The vocal melody concludes with the lyrics: "Tho' they piec - es; So get in the lift, and let him take you down. They will". The piano accompaniment provides a final harmonic resolution.

fan - cy just as you did, that pur - suit they have e - lud - ed
 prob - a - bly have tar - ried at the par - sons' 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 its get-ting lat - er! What a rot - ten piece of luck. You can

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

cresc. e rit.

fix it if you try boy; Can't you start the thing on "high," boy? Was there

The second system continues the musical piece. It includes the instruction "cresc. e rit." above the first vocal staff. The piano accompaniment has a more rhythmic and driving quality, with prominent chords and eighth-note patterns in both hands.

HENRY (*Spoken*)

ev - er such an in - ef - fic - ient pup? Go - ing up! go - ing up!

The third system is marked "HENRY (Spoken)". The vocal line is in a 4/4 time signature and features a spoken melody. The piano accompaniment continues with a rhythmic pattern, including some triplets and chords.

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 -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "chance, The sun will shine up - on them still, The sun-shine of ro -". The piano accompaniment is in two staves, with a bass clef and a key signature of one flat. It features a steady bass line and chords that support the vocal melody.

mance. What - ev - er fate may bring, Its blows can hold no

What fate may bring, There'll be no

The second system continues the musical score. The vocal line has the lyrics: "mance. What - ev - er fate may bring, Its blows can hold no". The piano accompaniment continues with similar harmonic support. The lyrics for the piano part are: "What fate may bring, There'll be no".

sting. As in the days when he would sing. I see you

sting. As when he used to sing.

The third system concludes the musical score. The vocal line has the lyrics: "sting. As in the days when he would sing. I see you". The piano accompaniment features a more active texture in the final measures. The lyrics for the piano part are: "sting. As when he used to sing." A "Solo" marking is present above the final vocal notes.

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 -

mf *p*

lone. _____ *Sva* *pp*

Opening Chorus Act II. And Song.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

Piano.

f

cresc.

rit.

Not fast.

GIRLS.

The wea - ry sun has fled, and the day is o'er. —

MEN.

day is

Curtain.

The moon reigns in his stead o - ver sea and shore. —

o'er sea and

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The music is in a minor key and 4/4 time. The lyrics are: "The moon reigns in his stead o - ver sea and shore. —" and "o'er sea and".

The sooth - ing shad - ows fall like a cool ca - ress —

shore. cool ca -

This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system. The lyrics are: "The sooth - ing shad - ows fall like a cool ca - ress —" and "shore. cool ca -".

hap - pi - ness —

And dark - ness cov - ers all, bring - ing hap - pi - ness —

ress hap - - pi -

This system contains the third vocal line and piano accompaniment. The vocal line continues from the previous system. The lyrics are: "hap - pi - ness —" and "And dark - ness cov - ers all, bring - ing hap - pi - ness —" and "ress hap - - pi -".

ness. Who knows what woes may come to - mor

ness.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat major/D minor) and a 7/8 time signature. The lyrics are "ness. Who knows what woes may come to - mor". The piano accompaniment is in a bass clef with the same key signature and time signature. It features a steady bass line with chords and some melodic movement in the right hand.

row? Sad to - mor - row may be.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "row? Sad to - mor - row may be.". The piano accompaniment continues with similar harmonic support, including some melodic lines in the right hand.

But fill your glass - es high, and bid care good - bye.

8va.

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are "But fill your glass - es high, and bid care good - bye.". The piano accompaniment ends with a final chord. A dynamic marking "8va." is present in the piano part.

To - mor - row is a long way off,
To - mor - - - rows a long way off,

you see.

Moderato pomposo.
TURK.

Cig - ar - ettes, Cig-ars and cof - fee! Of the

ver-y fin-est, these! Cig-ar-ettes, Cig-ars and

L.H.

cof-fee! At your ser-vice, if you please! So

L.H.

GIRLS.

lets 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.

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.
GIRLS. Show your face and

Oh, that scent - ed gar - den, long a - - go.

BOYS.

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

Sang out our love be - neath a sil - ver sky, When the moon shone

slower. *a tempo.*

down on Sam - ar - kand. The night - in -

GIRLS. MEN.

rit. *f a tempo.*

gale, Took up the tale. We sang to-

mf

This system contains the first two staves of music. The top staff is a vocal line in a soprano or alto clef, with lyrics: "gale, Took up the tale. We sang to-". The bottom staff is a piano accompaniment in a bass clef, starting with a mezzo-forte (*mf*) dynamic. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

geth - er there To Su - li - ma, the fair. Soft breez - es

p *mf*

This system contains the next two staves of music. The vocal line continues with lyrics: "geth - er there To Su - li - ma, the fair. Soft breez - es". The piano accompaniment continues, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*).

fanned The list - 'ning land.

This system contains the final two staves of music. The vocal line concludes with lyrics: "fanned The list - 'ning land.". The piano accompaniment ends with a triplet of eighth notes in the bass clef.

While the night - in - gale and I

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics "While the night - in - gale and I" written below them. The bottom two staves are for the piano accompaniment, featuring a complex rhythmic pattern with triplets and sixteenth notes.

Sang out our love be - neath the sil - ver sky,

slower. pp

The second system continues the vocal line with the lyrics "Sang out our love be - neath the sil - ver sky,". The piano accompaniment is marked "slower. pp" (pianissimo) and features a more sustained, harmonic accompaniment.

When the moon shone down on Sam - ar - kand.

rit. *dim. L.H.*

The third system concludes the vocal line with the lyrics "When the moon shone down on Sam - ar - kand." The piano accompaniment is marked "rit." (ritardando) and "dim. L.H." (diminuendo for the left hand), leading to a final cadence.

Honeymoon Inn.

Words by
P. G. WODEHOUSE

Music by
JEROME KERN.

Moderato.

VOICE.

Out be - yond the far hor - i - zon,
Hap - py lov - ers there are a - ble

Piano.

There's a place I've not set eyes on, Where a hap - py
To hold hands be - neath the ta - ble, If they're caught em -

hav - en wed - ded lov - ers may win. Cov - ered deep in
brac - ing there is no one to grin. - No one pays the

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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

knew. knew.

It's A Sure, Sure Sign

R. P. WESTON
and
JEROME KERN

Allegretto

Piano

L.H.
mf

sfz

(Hn.)

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef and a bass clef. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays chords. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The piece ends with a forte dynamic 'sfz' and a horn part indicated by '(Hn.)'.

p *Langsam*

I've got a book I would-nt lose for an-y-thing. I
This lit-tle verse is in the cause of tem-per-ance, For
Girls, if the beau who wants to make a fuss of you Should

The first line of the song is in 2/4 time with a key signature of two sharps. The tempo is marked 'Langsam' (slow) and the dynamics are 'p' (piano). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'I've got a book I would-nt lose for an-y-thing. I This lit-tle verse is in the cause of tem-per-ance, For Girls, if the beau who wants to make a fuss of you Should'.

might let you look, but I should hold it tight. It's
drink is a curse, that's why we put it down. Per-
boast of his "dough," his yachts and mo-tor cars, To

The second line of the song continues in 2/4 time with a key signature of two sharps. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'might let you look, but I should hold it tight. It's drink is a curse, that's why we put it down. Per-boast of his "dough," his yachts and mo-tor cars, To'.

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! _____ wont you take this

itch - ing, oh, its 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,

sure sign! _____ It's a sign!
sure sign! _____ It's a sign!
sure sign! _____ It's a sign!

sfz

The Road That Lies Before

Words by
P. S. WODEHOUSE

"My Wife My Man"

Music by
JEROME KERN

Andantino

VOICE

Is this just a dream once more?

Piano

mf *p* *mf*

Allegretto grazioso

Just the dream I dreamt be - fore Ruddy: Oh, the

f

sad time I've had, Peg-gy dear, a - way from you, Peggy: Oh,
dear, do you fear That per - haps you may re - gret? Ruddy: Not

f *p*

yes, I be - lieve you were glad Of the hol - i - day, Its
I! Do you wish, now you're here, You were miles a - way? *Peggy* 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

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! ———

— And life may bring us joy. ——— Or
— What through we missed it once. ——— We

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

1 *D.S.* 2
joy if you are there. (Peggy) Rud-dy take.
guide the steps we take.

D.S. *dim.*

You Said Something.

Words by
JEROME KERN
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

Allegro.

Piano.

The piano introduction is in 4/4 time, key of B-flat major. It begins with a treble clef and a bass clef. The right hand starts with a chord of B-flat major (F2, B-flat2, D3) and a quarter rest. The left hand plays a bass line starting with a quarter rest, followed by a quarter note B-flat2, a quarter note D3, and a quarter note F3. The piece is marked 'Allegro' and 'Piano'.

Ted. All the girls I see Make a hit with me,
Lissie. All the men I know Fas - ei - nate me so,

The first line of the song features two vocal parts and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat major). The tempo is 'Allegro'. The piano part includes a dynamic marking of 'p' (piano).

Where'er I wan - der, I love brun - ettes or some - thing blon - der.
Oh! what ro - man - ces I've built a - round them in my fan - cies.

The second line of the song continues the vocal and piano accompaniment. The piano part features a series of chords in the right hand and a steady bass line in the left hand. The key signature remains two flats.

Lissie. I dont care a bit Where your heart may flit;
Ted. I am not a - ware Why you think I care;

The third line of the song concludes the vocal and piano accompaniment. The piano part continues with its characteristic chordal accompaniment. The key signature remains two flats.

Ted. Why sure - ly you knew, dear, I was teas - ing, I love you dear.
Lissie. 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

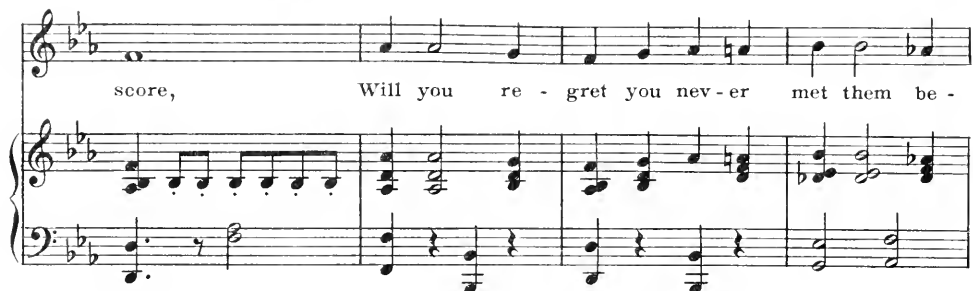
won-der for how long it will be. If you find some-day, you've

al-tered your mind I'd be for-giv-ing, but sim-ply could not


go on liv - ing! *Lissie.* 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



say it a whole lot more. more.

1 2

D.S.



Daisy.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Poco Allegretto.

Piano.

Back in the

days of child - hood, — When Life was a joy - ful

song. — When skies were blue, and the world was all

new, And when noth - ing at all went wrong. —

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As through the fields, I wan - dered — Weav - ing my

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are "As through the fields, I wan - dered — Weav - ing my". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes a 7-measure rest at the beginning of the first measure.

dais - y chain, — Grave - ly I'd pause, While I

The second system continues the vocal line with the lyrics "dais - y chain, — Grave - ly I'd pause, While I". The piano accompaniment continues with a 7-measure rest at the start of the first measure.

pon - dered — Croon - ing a nur - s'ry re - frain. —

The third system concludes the vocal line with the lyrics "pon - dered — Croon - ing a nur - s'ry re - frain. —". The piano accompaniment continues with a 7-measure rest at the start of the first measure.

Refrain.

Dais - y, Dais - y, Tell me all you know. —

The Refrain section begins with a double bar line and repeat sign. The vocal line has the lyrics "Dais - y, Dais - y, Tell me all you know. —". The piano accompaniment starts with a 7-measure rest and includes a dynamic marking of *p-mf* in the left hand.

Ev - 'ry time I pluck a pet - al, Se - crets you can

The first system of the musical score for 'Daisy'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are 'Ev - 'ry time I pluck a pet - al, Se - crets you can'.

show. ——— Dais - y, Dais - y, Tell me

The second system of the musical score. The vocal line continues with 'show. ——— Dais - y, Dais - y, Tell me'. The piano accompaniment provides harmonic support with chords and moving lines.

all you see. ——— There's a ques - tion you can set - tle:

The third system of the musical score. The vocal line continues with 'all you see. ——— There's a ques - tion you can set - tle:'. The piano accompaniment features a more active bass line.

Does the one I love, love me? ——— me? ———

The fourth system of the musical score, ending with a double bar line. The vocal line has two endings for the phrase 'Does the one I love, love me?'. The first ending leads back to the beginning of the phrase, and the second ending concludes the phrase. The piano accompaniment also has two endings corresponding to the vocal line.

Reminiscences.

JEROME KERN.

First system of musical notation. Treble and bass clefs. Key signature: one flat (B-flat). Time signature: common time (C). The piece begins with a piano (*p*) and *con molto espress.* marking. The melody is in the treble clef, and the accompaniment is in the bass clef. A fermata is placed over the first measure of the treble staff.

Second system of musical notation. Continuation of the piece. The treble staff features a melodic line with a fermata over the first measure. The bass staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble staff contains a triplet of eighth notes. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a fermata over the first measure. The bass staff continues with a steady accompaniment.

Sixth system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues with a steady accompaniment. The system concludes with a double bar line and a fermata. Performance markings include *contenerezza.*, *dim.*, and *R.H.* (Right Hand) and *L.H.* (Left Hand) instructions.

Napoleon.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato pomposo.

VOICE.

Piano.

f

1. Na -

po - leon was a lit - tle guy, They used to call him
 2. po - leon was a home - ly gink, He had - n't time to
 3. po - leon was the la - die's pet, He liked to have them

shor - ty, He on - ly stood a - bout so high, His
 doll up, But though he looked like thir - ty cents, He
 han - dy. He used to blow in half his pay, On

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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' - cloek 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" They were 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. Na - Nap.
 2. Nap. 3. Na -

marcato il basso.

D.S.

ff



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