





MUSIC

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F. RAY COMSTOCK
and
WILLIAM ELLIOTT

Present

The Fifth New York Princess Theatre Musical Production

OH, LADY! LADY!!

Book and Lyrics by
GUY BOLTON and P. G. WODEHOUSE

Music by
JEROME KERN

Staged by
ROBERT MILTON and EDWARD ROYCE

PRICE, TWO DOLLARS

New York
T. B. HARMS COMPANY
62 West 45th Street

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Princess Theatre Orchestra, under the direction of

MAX HIRSCHFELD

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CAST OF CHARACTERS

(In the order of their appearance)

PARKER	Constance Binney
MOLLIE FARRINGTON	Vivienne Segal
MRS. FARRINGTON	Margaret Dale
WILLOUGHBY FINCH	Carl Randall
HALE UNDERWOOD	Harry C. Browne
SPIKE HUDGINS (<i>Willoughby Finch's valet</i>)	Edward Abeles
FANNY WELCH	Florence Shirley
MAY BARBER	Carroll McComas
CYRIL TWOMBLY	Reginald Mason
WILLIAM WATTY	Harry Fisher
MISS LETTICE ROMAYNE	Lois Whitney
MISS LOTTA POMMERY	Bobby Brewster
MISS DELLA CATESSEN	May Elsie
MISS HALLIE BUTT	Elsie Lewis
MISS SAL MUNN	Dorothy Allan
MISS MARIE SCHINO	Billie Booker
MISS MOLLIE GATAWNEY	Mildred Fisher
MISS MARION ETTA HERRING	Edna Hettler
MISS C. ELLA RHY	Gypsy Mooney
MISS BARBARA O'RHUM	Mildred Roland
MISS CLARETTE CUP	Jeanne Sparry
MISS MAY ANNE AYES	Mabel Stanford
MISS CASSIE ROLL	Janet Velie
MISS VIRGINIA HAM	Bettie Gereaux
MR. ARTIE C. HOKE	Wm. Walsh
MR. B. RUSSEL SPROUT	Charles Hartman
MR. C. OLLIE FLOWER	Charles Columbus
MR. H. ASH-BROWN	J. Randall Phelan
MR. STEWART PRUNE	Jack Vincent
MR. CON KEARNY	Irving Jackson

SYNOPSIS OF SCENES

ACT. I.—Living Room of the Farrington Place at Hempstead, L. I.

ACT. II.—Roof Garden of Willoughby Finch's Studio in Waverly Mews

3
Oh Lady! Lady!
Overture

JEROME KERN,
arr. by Chas. Miller

Maestoso. "Bridesmaids chorus from Finale Act 1"

Piano. *fff*

...both hands two octaves higher... loco.

Wedding Chimes

poco a poco ritén.

Moderato. "You found me and I found you"

mf (*lightly.*)

The first system of music features a treble and bass clef with a key signature of two flats and a 4/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes. A dynamic marking of *mf* (*lightly.*) is present.

The second system continues the piece with similar rhythmic patterns. The treble clef has some notes beamed together, and the bass clef continues with quarter notes. A dynamic marking of *p* is visible in the first measure of the treble staff.

The third system shows a continuation of the musical theme. The treble clef has some chords and eighth notes, while the bass clef has quarter notes. A dynamic marking of *p* is present in the first measure of the treble staff.

The fourth system continues the piece with similar rhythmic patterns. The treble clef has some notes beamed together, and the bass clef continues with quarter notes. A dynamic marking of *p* is visible in the first measure of the treble staff.

rall.

The fifth system concludes the piece with a *rall.* marking. The treble clef has some notes beamed together, and the bass clef continues with quarter notes. A dynamic marking of *p* is visible in the first measure of the treble staff.

Rather Slow.
(*molto staccato.*)

p-f 2nd time, a little faster.

The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with eighth notes and some rests.

The second system continues the piece. The upper staff shows a melodic line with some grace notes and slurs. The lower staff continues the accompaniment with eighth-note patterns and some longer note values.

The third system features more complex chordal textures in the upper staff, including some triplets and slurs. The lower staff maintains the steady accompaniment.

The fourth system shows a continuation of the chordal and melodic themes. The upper staff has dense chordal passages, while the lower staff provides a consistent bass line.

The fifth system concludes the piece. It includes two endings: a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier section, while the second ending provides a final resolution. The notation includes various ornaments and dynamic markings.

Allegretto. "Some little girl!"

mf < (*daintily and not too fast.*)

cresc. e poco accel.

"Before I Met You"

The first system of the piano score consists of two staves. The right hand (R.H.) plays a series of chords and arpeggiated figures in a B minor key signature. The left hand (L.H.) plays a simple bass line with eighth and quarter notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

The second system continues the piano piece. The right hand features more complex chordal textures and some grace notes. The left hand maintains a steady bass line. The key signature remains B minor.

The third system shows further development of the piano's texture. The right hand has more frequent chord changes and some slurs. The left hand continues with its rhythmic pattern. The key signature remains B minor.

The fourth system includes a section where the right hand has a melodic line with a slur, labeled "L.H." (likely a typo for R.H.). The left hand continues with its bass line. A dynamic marking of *sfz* (sforzando) is present in the right hand.

Moderato.
"When the ships come home!"

The fifth system begins with the tempo marking "Moderato." and the instruction "When the ships come home!". The right hand plays a melodic line with a slur, and the left hand plays a simple bass line. A dynamic marking of *p* (piano) is present in the left hand. The key signature changes to B major.

The sixth system continues the "Moderato" section. The right hand has a melodic line with a slur, and the left hand plays a simple bass line. A dynamic marking of *rall.* (rallentando) is present in the right hand. The key signature remains B major.

(not too fast.)

a tempo.

p-f



1

2 Allegretto.

f



"Not Yet"

(dreamily.)

p



First system of musical notation, measures 1-6. The key signature is two sharps (F# and C#). The music is written for piano in a 4/4 time signature. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line.

Second system of musical notation, measures 7-12. The right hand continues with a melodic line of eighth notes, often beamed in pairs. The left hand maintains a consistent eighth-note accompaniment.

Third system of musical notation, measures 13-18. A dynamic marking of *mf* (mezzo-forte) is present. The right hand has a more complex texture with some chords and eighth-note runs. The left hand continues with a steady eighth-note accompaniment.

Fourth system of musical notation, measures 19-24. A dynamic marking of *f* (forte) is present. The right hand features a more active melodic line with some sixteenth-note passages. The left hand continues with a steady eighth-note accompaniment. The system ends with a double bar line and a key signature change to two flats (Bb and Eb).

Moderato. (*alla baciarola*) "Moon Song"

Fifth system of musical notation, measures 25-30. The key signature is two flats (Bb and Eb). The music is written in a 6/8 time signature. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass line.

Sixth system of musical notation, measures 31-36. The right hand continues with a melodic line of eighth notes, often beamed in pairs. The left hand maintains a consistent eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including the tempo marking *Moderato.* and *a tempo, espressivo*. It features a treble and bass clef with notes and rests.

Third system of musical notation, including the tempo marking *molto.*. It features a treble and bass clef with notes and rests.

Fourth system of musical notation, including the tempo marking *poco accel. e cresc.*. It features a treble and bass clef with notes and rests.

Fifth system of musical notation, including the tempo markings *rall.* and *poco mosso.*. It features a treble and bass clef with notes and rests.

Sixth system of musical notation, including the tempo markings *accel.* and *rall.*. It features a treble and bass clef with notes and rests.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key. The right hand plays a melodic line with some grace notes, while the left hand provides a steady accompaniment. The tempo/mood is indicated as *rall. e dim.* (rallentando and diminuendo).

Second system of musical notation, starting with the tempo marking **Agitato.** The music becomes more rhythmic and driving. The right hand has a more active role with slurs and accents. The left hand continues with a steady accompaniment. Dynamic markings include *mf*, *cresc.*, *e accel.*, and *ff*.

Third system of musical notation, beginning with the tempo marking **Allegro moderato. "It's a hard, hard world."** The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *mf*, *B.D.*, and *mf-ff*.

Fourth system of musical notation, continuing the piece with a steady accompaniment in both hands. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.

Fifth system of musical notation, continuing the piece with a steady accompaniment in both hands. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.

Sixth system of musical notation, concluding the piece. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. The system ends with a double bar line and a repeat sign. Dynamic markings include *ff*.

Slower. "Wheatless Day"

mf daintily.

accel.

e cresc. *poco rall.*

Allegro con spirito.

f

mf-ff



The image displays a page of musical notation for piano, consisting of six systems of music. Each system includes a treble and bass clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics include *sfz* (sforzando) and *deliberato*. Performance markings include *accel.* (accelerando) and *deliberato*. There are also first and second endings indicated by bracketed lines and numbers 1 and 2. The notation includes slurs, accents, and fingerings.

Moderato.

ff broadly.

rall. *ff* **Allegro assai.**

(very fast.) *accel.*

lunga. sfff

15
Opening Chorus Act I.

Vivo.
Piano. *p*

Andantino quasi Gavotte.

mf

(Curtain.)

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in both staves.

Third system of musical notation, including a *rit* (ritardando) marking above the treble staff.

(Dialogue.) Entrance of Bridesmaids.

Fourth system of musical notation, marking the beginning of the "Entrance of Bridesmaids" section. It includes a *tempo* marking above the treble staff.

Fifth system of musical notation, showing the continuation of the bridesmaids' entrance with rhythmic accompaniment.

Sixth system of musical notation, concluding the section with sustained chords and melodic fragments.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It consists of two staves with various chords and melodic lines.

Second system of musical notation, continuing the grand staff from the first system. It features similar chordal textures and melodic fragments.

Third system of musical notation, marked "(Entrance of Molly.)". It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It includes dynamic markings such as *f* and *ff*, and a *rit.* marking.

Fourth system of musical notation, marked "Violin Solo." and "Lento." It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It includes dynamic markings such as *p* and *rit.*, and a *Lento.* marking.

Fifth system of musical notation, marked "Allegro. (Girls crowding around Molly.)". It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It includes dynamic markings such as *f* and *rit.*.

Sixth system of musical notation, continuing the grand staff from the fifth system. It features similar rhythmic patterns and chordal textures.

(MOLLY.) "I must have my wits about me on my wedding day."

This is the day— that seemed

fz *pp*

So far a - way— That I thought it would nev - er ap - pear

I can't con - ceal— that I some - how still feel— that it

can - not be real_ now it's here So queer

Ev - 'ry - thing seem - ing, it makes me fear I may

sim - ply be dream - ing it Oh dear! Would - n't that be dread - ful

I can't be - lieve_ that I'm just on the eve - of such bliss as no girl_ ev - er

knew. Soon I shall wake_ and find out my mis - take_ for I

know it's too good_ to be true Try my

best to im - ag - ine it, though I may I just can't re - al - ize

I'm to be mar - ried to - day. _____

Allegro
CHORUS.

This is the day— that seemed so far a - way— That she

The first system of the chorus consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "This is the day— that seemed so far a - way— That she". The middle staff is the bass line in bass clef with the same key signature and time signature. The bottom two staves are the piano accompaniment, with a treble clef and bass clef respectively, both in the same key signature and time signature. The piano part features a steady accompaniment with chords and moving lines.

thought it would nev - er ap - pear

The second system of the chorus consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "thought it would nev - er ap - pear". The middle staff is the bass line in bass clef with the same key signature and time signature. The bottom two staves are the piano accompaniment, with a treble clef and bass clef respectively, both in the same key signature and time signature. The piano part continues with chords and moving lines, ending with a fermata over the final chord.

And she re - veals— that she some - how still feels— that it

The third system of the chorus consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "And she re - veals— that she some - how still feels— that it". The middle staff is the bass line in bass clef with the same key signature and time signature. The bottom two staves are the piano accompaniment, with a treble clef and bass clef respectively, both in the same key signature and time signature. The piano part continues with chords and moving lines, ending with a fermata over the final chord.

can - not be real - now it's here So queer

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal lines are in a simple, rhythmic style. The piano accompaniment features a steady bass line and chords in the right hand.

ev - 'ry-thing seem - ing it makes her fear She may

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines continue with the same rhythmic pattern. The piano accompaniment includes some melodic movement in the right hand.

sim - ply be dream - ing it Oh dear! would - n't that be dread - ful

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines end with a final note. The piano accompaniment features a more active right hand with some melodic lines.

She can't be - lieve_ that she's just on the eve_ of such

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "She can't be - lieve_ that she's just on the eve_ of such". The middle staff is the bass line in bass clef with the same key signature. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the one-sharp key signature.

bliss as no girl_ ev - er knew Soon she may wake_ and find

The second system of the musical score continues with three staves. The vocal line lyrics are "bliss as no girl_ ev - er knew Soon she may wake_ and find". The piano accompaniment features a more active right hand with eighth-note patterns in the second half of the system.

out her mis - take_ for it's real - ly too good_ to be

The third system of the musical score consists of three staves. The vocal line lyrics are "out her mis - take_ for it's real - ly too good_ to be". The piano accompaniment continues with a steady harmonic accompaniment.

true Try her best to im - ag - ine it

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics for this system are "true Try her best to im - ag - ine it".

though she may She just can't re - al - ize

The second system of the musical score continues the vocal and piano parts. The lyrics for this system are "though she may She just can't re - al - ize". The musical notation includes various chords and melodic lines for both the voice and piano.

she's to be mar - ried to - day.

The third system of the musical score concludes the vocal and piano parts. The lyrics for this system are "she's to be mar - ried to - day.". The piano accompaniment features a prominent bass line and chordal textures. The system ends with a double bar line and a fermata over the final notes.

Not Yet.

Lyric by
P. G. WODEHOUSE

Music by
JEROME KERN.

Moderato.
delicato.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a mezzo-forte (mf) dynamic and a delicate touch. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked Moderato.

I can - not see What need there can be, For
Each time I start To pour out my heart, Some

The vocal line starts on a middle C and moves stepwise up to G4. The piano accompaniment continues with chords and eighth-note patterns, maintaining the delicate and moderate character.

an - y oth - er peo - ple in the world but you — and
tact - less per - son comes a - long and we are driv - en a -

The vocal line continues with a melodic line that rises and then falls. The piano accompaniment provides harmonic support with chords and eighth-note accompaniment.

me. Yes, go where we may, They get in our way: I
-part. Life might be, my pet, A love - ly du - et; But

The vocal line concludes with a final note on G4. The piano accompaniment ends with a series of chords and eighth-note patterns, providing a soft conclusion to the piece.

wish we could con - trive it Now and then to get a word in priv - ate!
all these folks who bore us Seem to think that we re - quire a chor - us.

Chorus.

Oh dear! — won't it just be splen - did — In the

time that's com - ing soon, — When, this —

— wear - y wait - ing end - ed, — We start our hon - ey -

- moon ——— None near us ——— to see or hear us ———

— The whole wide world we will for - get ——— Oh, what

(Hum.)
joy to stay — in your arms all day — But not yet um -

1
- m Not yet. ——— yet. ———
2

Do It Now.

Trio.

(Bill - Hale - Spike.)

(BILL.)

VOICE.  Oh — when I fell in
Oh — when I fell in

Piano.  *mf* *p*

love, From earth - ly things I turned: I kind of felt my
love, My spir - it sort of yearned: I wished that I could

(HALE.)

soul ex - pand I don't know if you un - der - stand. While —
do, in fact some great, self sac - ri - fic - ing act. While —

I have felt all day. I — want - ed to give things a - way And
all that I can wish is — that some wretch - ed hard up fish Would





(SPIKE)

stand a lot of drinks To im - pe - cu - nious ginks. Love
sud - den - ly ar - rive And - touch me for a five. Love

rall.

makes me feel so full of pep, My kit I'd like to seize, And
makes me feel so strong and grand, At noth - ing I would stop, I'd

a tempo.

gai - ly 'round the cor - ner step And bur - gle Tif - fa - ny's.
like to fill a bag with sard And swing it on a cop.

Chorus.
(ALL.)

Let three friend - ly na - tives tell you this

p-f

Love's a thing you real - ly should - n't miss.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Love's a thing you real - ly should - n't miss." There are accents (^) over the notes "ly" and "miss" in the vocal line.

It makes life won - der - ful and sweet, So go and

The second system continues the vocal line and piano accompaniment. The lyrics are: "It makes life won - der - ful and sweet, So go and". There are accents (^) over the notes "ful" and "sweet" in the vocal line.

Spoken.
fall in love with the first girl you meet (get ac - tion)

The third system features a spoken vocal line and piano accompaniment. The lyrics are: "fall in love with the first girl you meet (get ac - tion)". The word "Spoken." is written above the vocal line. There are accents (^) over the notes "girl" and "meet" in the vocal line.

Grab your hat and beat it for the street.

f *encore.*

The fourth system concludes the piece with a vocal line and piano accompaniment. The lyrics are: "Grab your hat and beat it for the street." The word "encore." is written below the piano part, and the dynamic marking "f" is placed above the piano part. There are accents (^) over the notes "hat" and "street" in the vocal line.

You'll get hold of some nice girl some - how.

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "You'll get hold of some nice girl some - how." The piano part features chords and arpeggiated figures.

Make a note of what we say. Try to fall in -

pp *encore.*

The second system continues the vocal line and piano accompaniment. The lyrics are: "Make a note of what we say. Try to fall in -". The piano part includes a dynamic marking of *pp* and the instruction *encore.* The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

love to - day Take the tip from us and do it

The third system continues the vocal line and piano accompaniment. The lyrics are: "love to - day Take the tip from us and do it". The piano part features a dynamic marking of *f* and includes a crescendo hairpin. The piano accompaniment continues with chords and arpeggiated figures.

1 now. 2 now.

The fourth system concludes the piece with two endings. The first ending is marked "1 now." and the second ending is marked "2 now.". The piano part includes a dynamic marking of *f* and a crescendo hairpin. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

Our Little Nest.

Lyric by
P. G. WODEHOUSE.

(Spike and Fanny.)

Music by
JEROME KERN.

Allegro moderato.

Piano.

(Spike) Since first I was a bur-glar I have saved in ev-'ry
(Fanny) I've made a nice col - lec - tion, too, to add my love, to

way A - gainst the time when some sweet girl would -
yours Since I be - gan pro - fes - sion - al - ly -

name the hap - py day When I re - tired from
vis - it - ing the stores I've been a pru - dent

ac - tive work and ceased at nights to roam, I
lit - tle girl and I have saved like you, I

meant to own e - nough nice things to start a lit - tle
nev - er start - ed squan - der - ing as ma - ny girl - ies

home. And I ach-ieved as you will find ——— The
do. Each time I stole a brush and comb ——— I

Chorus.

ob - ject that ——— I had in mind. ——— Our home will
said there's some - thing for the home! ——— Our home will

look so bright — and cheer-y — That you will bless your bur -
 look so bright — and cheer-y — With all the chintz I sneaked -

- glar boy — I got some nif - ty sil - ver,
 — from Stern's — And all the Knick knacks from — M?

dear - ie — When I cracked that crib — in Troy
 Cree - ry — And the silk I pinched — at Hearn's —

— I lift-ed stuff e - nough — in Yonk - ers — To fill a
 — And we'll have stacks from Saks — and Ma - cy's — Of all the

fair - ly good — sized chest — And at a house at Min -
things that you'll — like best — And when at nights we're roast —

- e - o - la — I got a - way with their — Vic - tro - la —
— ing pea - nuts — Up - on the stove I swiped — from Green - huts —

— So we'll have mu - sic in the eve - ning — When we are
— Al - though it's hum - ble you won't grum - ble — You'll love our

in our lit - tle nest. Our home will nest. —
coz - y lit - tle nest. A Our home will nest. —

Do Look At Him.

(Molly and Girls.)

Lyric by
P. G. WODEHOUSE.Music by
JEROME KERN.

Valse Grazioso.

Piano. *mf.* *poco rit.*

The piano introduction is in 3/4 time, marked 'Valse Grazioso'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note chord of G2-Bb2-D3, followed by a quarter note G3, and then a series of eighth notes: A3, Bb3, C4, Bb3, A3. The bass line consists of a steady eighth-note accompaniment: G2, Bb2, D3, G2, Bb2, D3.

I had oft - en dreamed that one fine day
On the day we met he looked so cute

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: 'I had oft - en dreamed that one fine day / On the day we met he looked so cute'. The piano accompaniment continues with the same eighth-note bass line and provides harmonic support for the vocal line.

Some - bod - y di - vine would come my way One who'd
In his new straw hat and flan - nel suit And I

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'Some - bod - y di - vine would come my way One who'd / In his new straw hat and flan - nel suit And I'. The piano accompaniment features some chordal textures in the right hand.

be for grace and looks Like the men in sto - ry
know that he would be Just the one, one man for

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'be for grace and looks Like the men in sto - ry / know that he would be Just the one, one man for'. The piano accompaniment ends with a final chord in the right hand.

books. There was I for years and years it seems
me. When his dream - y eyes gazed in - to mine

Wait - ing for the he - ro of my dreams --- And I
Sui - den - ly the sun be - gan to shine --- And the

kept on wait - ing till One fine day a - long came Bill.
birds be - gan to trill Na - ture shout - ed "here comes Bill!"

poco rit.

Refrain.

Oh, is - n't he sweet, girls, Do look at his

face, ——— Did ev - er you meet, girls, Such

beau - ty and grace? ——— Oh, look at him, Do look at him,

Just to be near him's a treat, girls I nev - er can see

Why Bill loves me. me. ———

Oh Lady! Lady!

(Will and Girls.)

Lyric by
P.G.WODEHOUSE.Music by
JEROME KERN.

Vivo. (WILL.)

VOICE. A lot of fel - lows

Piano.

I could name, Think mar - riage is a fool - ish game, But

I've dis - cov - ered more and more That be - ing sin - gle

is a bore; For life's a pret - ty dull af - fair, Chuck

full of trou - ble and of care, And noth - ing but a

wo - man's smile can make the darned — old thing — worth

while. Oh, La - dy, La - dy, When you
(GIRLS.)
Tra - la - la - la - la - la - la - la!

come our way You're like the sun - shine on a

win - ter day Ev - 'ry-thing may have gone all wrong

But when at last you come a - long You make the world seem

won - der - ful and gay. Life seems to
(GIRLS.)
Tra - la - la - la - la - la - la - la!

start a - gain all strange and new, Cloud

-way and skies are soft and blue.

Though we were sad and dull be-fore Noth-ing can mat-ter

an-y-more La-dy, La-dy, af-ter we've found

1 (GIRLS.)
co. Tra-la-la-la-la-la-la you.

2

Dance.

The image displays a piano score for a piece titled "Dance." The score is written in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a dynamic marking of *f* (forte). The music features a mix of chords and melodic lines, with various articulations such as accents and slurs. The second system includes a *mf* (mezzo-forte) marking. The third system continues with similar chordal textures. The fourth system features a melodic line in the treble clef with a slur. The fifth system concludes the piece with a final chord in the bass clef.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with quarter and eighth notes. There are several chords and rests throughout the system.

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff provides harmonic support with chords and moving lines. The notation includes various note values and rests.

The third system shows further development of the melody and accompaniment. The upper staff features a prominent melodic phrase with a slur. The lower staff continues with a steady accompaniment. The key signature remains D major.

The fourth system contains more melodic and harmonic material. The upper staff has a melodic line with a slur and an accent. The lower staff has a bass line with chords and moving notes. The notation is clear and legible.

The fifth system continues the musical piece. The upper staff has a melodic line with a slur. The lower staff has a bass line with chords and moving notes. The notation is clear and legible.

The sixth and final system of music on this page. The upper staff has a melodic line with a slur. The lower staff has a bass line with chords and moving notes. The notation is clear and legible.



You Found Me And I Found You.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

Piano. *mf*

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note B1, and a quarter note D2. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

MAY.

I won - der wheth - er 'Twas Fate brought us to - geth - er? I
When I was cross - ing, We got an aw - ful toss - ing: I

The vocal line is in 4/4 time, marked MAY. The lyrics are: "I won - der wheth - er 'Twas Fate brought us to - geth - er? I When I was cross - ing, We got an aw - ful toss - ing: I". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, following the same key signature and time signature as the introduction.

HALE.

can't help think - ing that it must have been. So
nev - er saw the sea in such a state. Oh

The vocal line is in 4/4 time, marked HALE. The lyrics are: "can't help think - ing that it must have been. So nev - er saw the sea in such a state. Oh". The piano accompaniment continues with chords and a bass line in the same key signature and time signature.

odd that you de - cid - ed To do the same as I did And
Gosh! it makes me shud - der! You might have smashed the rud - der And

The vocal line is in 4/4 time. The lyrics are: "odd that you de - cid - ed To do the same as I did And Gosh! it makes me shud - der! You might have smashed the rud - der And". The piano accompaniment continues with chords and a bass line in the same key signature and time signature.

MAY.

catch that "Two Fif - teen" I can-not doubt it. There's
got in ten days late! I got a soak - ing. Now,

HALE.

some-thing weird a - bout it: I feel that we were meant to meet. — But,
was - n't that pro - vok - ing! One day when it be - gan to rain. — You

Oh! we took an aw - ful chance. For you came all the way from France, While
sim - ply make my heart stand still! Just think! you might have caught a chill; And,

I was com - ing all the way from down near Bleeck - er Street.
if you'd caught the chill, you see, you'd not have caught the train.

Chorus.

There was I, and there were you, Three thousand miles a - part;

Who'd have bet that we would ev - er have met At the start? But it's

clear to me, 'Twas meant to be. In spite of ev - 'ry bar; For

I found you, and you found me, - You see, and here - we are. —

There was I, and there were you Three thousand miles a - part!

Whod have bet that we would ev-er have met At the start? But it's

clear to me, 'Twas meant to be. In spite of ev - 'ry bar; For

I found you, and you found me, You see, and here_ we are. —

rall. *p*

49
Finale.
ACT I.

Allegro robusto.

Piano. *mf*

Jubilate.

f

(Bridesmaid and Men.)

Let's go through one more re - hear - sal: Get rea - dy! It won't take

long. For to - mor - row Wed feel sor - row

if an - y - thing should go wrong. Smart pa-pers will send re -

-port - ers Whom we must of course im - press;

So we're work - ing; nev - er shirk - ing, To bring suc

(Will & Molly.)

-cess. Oh dear!

f *mf*

won't it just be splen - did — In the time that's com - ing

(GIRLS.)
When this — cer - e - mon - y end - ed —
(MEN.)

soon.

unis.
They be - gin their hon - ey - moon, off they'll fly, when they're u -

-ni - ted, Well not be in - vit - ed For, they've of - ten shown,
unis.

To some spot Where we'll not, we'll

lov - ers are de - light - ed Just to be a - lone.

not be in - - vit - - ed.

(GIRLS.)
Just to — have a man who loves you! — There can

be no great - er bliss.

p

7

(MEN.)

Yes, you're right, Just let us tell you this. ————— Love's a thing you

(GIRLS.)

real-ly should-nt miss. ————— We'll get hold of hus-bands too some-

-how: ————— Ev -'ry-bod - y seems to do it

WILL. (Spoken) one. two. three. four. five.

now. ————— (Clock.)

rall. —————

(Melodrama.)
Andante. (Slow.)

p

f

rall.

Allegro. Molly. (Spoken.)
f

Come dear, You're all right now!

Sop.
Alto.
Smart pa - pers will send re - port - ers

Tenor.
Bass.

Whom we must of course im - press;

So we're work - ing, nev - er shirk - ing, To bring suc -

Spoken.
Fanny. Wait!

Valse allegretto.

- cess.

This system contains the vocal lines and the beginning of the piano accompaniment. The vocal parts are in a key with one flat and a 3/4 time signature. The piano accompaniment starts with a 3/4 time signature and then changes to 2/4. The music is marked with a dynamic of *pp*.

Moderato.
Cello Solo. *pp*

This system shows the piano accompaniment for the second system. It is marked *Moderato* and *pp*. The key signature has two sharps and the time signature is common time (C). The music is marked *Cello Solo*.

pp

This system continues the piano accompaniment. It is marked *pp*. The key signature has two sharps and the time signature is common time (C).

This system continues the piano accompaniment. The key signature has two sharps and the time signature is common time (C).

1 2
Clar. *pp*

This system concludes the piano accompaniment and introduces a clarinet part. The piano part is marked *pp*. The clarinet part is marked *pp*. The system includes first and second endings, indicated by brackets and numbers 1 and 2. The key signature has two sharps and the time signature is 2/4.

Poco animato.

(WILL.)

Cue. BILL. "Get me out." Our life will be

yet a love-ly du-et, But heart-less peo-ple seem to want to

Agitato.
keep me from my pet.

Maestoso.
All your trou-bles may — Dis-ap-pear some day, — But not

Molly (*Spoken*)

(MOLLY)

I Can't believe it.

I can't ex-plain its sure-ly not his brain, that
yet, Not yet.

makes me thrill I love him— be-cause he's
won-der-ful— be-cause he's just my Bill.

won-der-ful— be-cause he's just my Bill.

59
Opening Act II.

Moderato (maestoso.)

Piano.

mf

più mosso. *cresc.*

mf *f rit.* *p*

Allegretto grazioso.
(HALE & CHORUS.)

Oh! sil-ver-y shim-mer-ing moon that I see shin-ing a -

(Pedal) (and let chords sound.)
ben sostenuto.

-bove I've some-thing to tell you. Be-tween you and

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 two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The music is in 4/4 time. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

me — I'm in love! Yes, there's no con-ceal-ing, old friend

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, an eighth note, a quarter note, and a half note. The piano accompaniment continues with the same rhythmic pattern.

I'm fair-ly knocked flat. How, how in the

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, an eighth note, a quarter note, and a half note. The piano accompaniment continues with the same rhythmic pattern.

world is it go-ing to end? Tell me that! *delicato.*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note, an eighth note, a quarter note, and a half note. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line. The piano accompaniment includes dynamic markings *p* and *pp*.



2nd time mixed chorus (unisono.)

Moon, in the si-lent Heav-en rid-ing My pain-ful

se-cret I'm con-fid-ing Tho' you've heard ma-ny tales

— like mine be-fore You won't mind lis-ten-ing

To just one more Moon, not a thing from you I'm hid-

-ing This is the point that needs de - cid -

-ing Tell me Oh! sil - v'ry moon, How will it

be? Is there a chance that she'll love me?

delicato.

me? That she'll love me?

2 SOP. ALTO.
TEN. BAR. & BASS.

sempre. p

L.H.

Sva.....

3

Waiting Around The Corner

Lyric by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a series of chords and eighth notes, leading to a more complex rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. The piece concludes with a final chord marked *ff* (fortissimo).

Some men there are who say, They'll nev - er wed:
Take care, you sin - gle men! Real - ly you ought.

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The piano part is marked *p* (piano). The lyrics are: "Some men there are who say, They'll nev - er wed: Take care, you sin - gle men! Real - ly you ought."

They mean to keep their gay sin - gle free - dom in - stead,
You nev - er can tell when you are going to be caught,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "They mean to keep their gay sin - gle free - dom in - stead, You nev - er can tell when you are going to be caught,"

They'll nev - er put their head, They tell you so, —
If you're not care - ful, then, There's not a doubt —

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "They'll nev - er put their head, They tell you so, — If you're not care - ful, then, There's not a doubt —"

In - to the hal - ter at the al - tar, But you nev - er know! Some
Some day the wed - ding which you're dread - ing's Sure to come a - bout. Some

Chorus.

girl - ie may be wait - ing 'round the cor - ner,

Qui - et and de - mure 'till they come by:
Wait - ing 'round the cor - ner just for you:

There will be a twin - kle in her eye, And the
And there's not a thing that you can do; If she's

vic - tim Won't know she's picked him. He may make all sorts of
met you She's going to get you. You may try to sneer at

res - o - lu - tions, But he nev - er will a -
or - ange blos - soms. Do it while you can but

- void his fate; And some lit - tle girl is sure to get you soon or
just you wait. For some

late. Some late.

ff

When The Ships Come Home.

Lyric by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

Piano.

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line uses chords and single notes. The piece concludes with a final chord in the right hand.

Con moto.

Life's an o - cean grim that has no charts;
Clouds may hide the skies and gales may blow;

p

R.H.
L.H.

The first system of the vocal and piano accompaniment. The vocal line is in a soprano clef with a key signature of one sharp. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal line. The system ends with a fermata over the final note of the vocal line and a final chord in the piano accompaniment.

And the ships that swim on it are hearts:
An - gry waves may rise, but on they go:

R.H.
L.H.

The second system of the vocal and piano accompaniment. It continues the vocal line and piano accompaniment from the first system. The piano part continues with chords and single notes. The system ends with a fermata over the final note of the vocal line and a final chord in the piano accompaniment.

O'er that lone - ly sea far, far they roam; But they've
Filled each day may be with dan - gers new; But they've

The first system of the musical score features a vocal line in G major with lyrics and piano accompaniment in treble and bass clefs. The piano part consists of chords and a simple bass line.

Love at the helm, and he will bring them home. _____
Love at the helm, and he will guide them through. _____

The second system continues the vocal line and piano accompaniment. The piano part includes some arpeggiated chords and a steady bass line.

Chorus.

Yes, all the lit - tle ships come sail - ing home a - cross the

The chorus begins with a 4/4 time signature and a key signature of one sharp (F#). The vocal line and piano accompaniment are shown. The piano part features a rhythmic bass line and chordal accompaniment.

sea: _____ The wea - ry jour - ney end - ed, their

The final system concludes the piece. The vocal line and piano accompaniment are shown. The piano part features a rhythmic bass line and chordal accompaniment.

way they've wend - ed home where they would be. They glide a-cross the

bar, where no storms are, all dan - gers past;

— And, two by two, to - geth - er come sail - ing home at

last. Yes, all the lit - tle last.

p *pp* R.H. L.H.

Melodrama

Piano.

(WILL.)
When this —

— wea-ry wait - ing end - ed — We start our

hon - ey - moon — None near us —

to see or hear us — The whole wide world we

(MOLLY)

will for - get. — Oh what joy to stay — In your

arms all day — But not yet Um — not yet.

pp

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of chords, some marked with a 'y' (likely a grace note), and continues with a melodic line featuring eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, providing a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff features more complex chordal textures and melodic movement, including some sixteenth-note patterns. The lower staff maintains a steady accompaniment with eighth-note figures.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a more active melodic line with some slurs, while the lower staff provides a consistent bass line.

The fourth system introduces some rhythmic variety with the use of grace notes and slurs in both staves. The upper staff has a more intricate melodic line, and the lower staff has a more active accompaniment.

The fifth system concludes the piece. The upper staff features a melodic line that ends with a final chord, and the lower staff provides a final accompaniment. The piece ends with a double bar line.

Before I Met You.

Lyric by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Voice

Piano.

f. *p.*

Pre -
My

-pare your-self to hear the worst! I'm sor-ry but you're not the first —
pct, I know just how you feel: For I have some-thing to re-veal: —

— My heart to claim, — I own with shame. I'm
— For, dear, I too — Once loved like you. I

thank-ful that I have con-fessed: My con-science now will be at rest—
shall be hap-pi-er, no doubt, When I have let my sec-ret out.—

— You may for-give me and love me just the same. To
— In days gone by dear I i-do-lized John Drew. I

force my-self to say so, I've had an aw-ful tus-sle, Yet
used to hope that some day We might be-come ac-quaint-ed. And

still the fact I can't con-veal. I once loved Lill-ian Rus-sell.
when I got his au-to-graph I thought I should have faint-ed.

Chorus.

But that was be - fore I met you, dear - ie, dear. —
 But that was be - fore I met you, dear - ie, dear. —

That was be - fore I met you. — Her im - age I've
 That was be - fore I met you. — His won - der - ful

ban - ished All pass - ion has van - ished. I think you're a
 pro - file Made all girls you know, feel, That noth - ing could

mill - ion times sweet - er than Lill - ian Don't scold me You
 cheer them if he was - n't near them. Ro - man - ces My

told me to tell you the truth; — Just count it was
fan - cies would weave a - bout John! — But love seemed to

one of the fol - lies of youth: — I thought her a
wane as the long years went on: — I thought him di -

Queen When I was four - teen, But that was be - fore I met
- vine; But then I was nine And that was be - fore I met

1
you. But you.
you. But you.

2

Greenwich Village.

Lyric by
P.G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

VOICE.

Oh, down in Green-wich Vil-lage There's
My fav-'rite aunt Ma-til-da Found

Piano.

mf *p*

some-thing, 'twould ap-pear, De-mor-al-is-ing in the at-mos-
Os-kosh rath-er slow: It's going to be a pain-ful tale, I

-phere: Quite or-di-na-ry peo-ple Who come and live down here, Get
know. She came to Green-wich Vil-lage And took a stu-di-o, When

changed to per - fect nuts with - in a year. They
she was eight - y - three years old or so. She

learn to eat spa-ghet-ti: (That's hard e - nough as you know!) They
learned the Uk - a - le - le? She break-fast - ed at Pol - ly's? And

leave off socks and wear Greek smocks And stu - dy Gui - do Bru - no.
what is worse, she wrote free verse; And now she's in the Fol - lies!

Refrain.

For there's some-thing in the air of lit - tle Green-wich Vil - lage That
For there's some-thing in the air of lit - tle Green-wich Vil - lage That

makes a fel - low feel he does - n't care. Di -
 makes a fel - low feel he does - n't care. And

-rect - ly he is in it, he gets hold of an af - fin - i - ty Who's
 wops in lit - tle It - a - ly have oft - en mut - tered bit - ter - ly They

long on Mod - ern Art but short on hair. Though he
 wished they lived a mill - ion miles from there. For in

may have been a mod - el youth From when he learned to tod - dle, To his
 bad Mac - dou - gall Al - ley, you'll dis - cov - er gen - er - al - ly, Life's a

rel - a - tives and neigh - bors ev - 'ry - where; When he
wick - ed and a des - per - ate af - fair: When you

hits our Lat - in Quar - ter, He'll do what he did - n't ought - er: It's a
live in dear old Green-wich, Your be - hav - ior gets quite Fren-wich

sort of sort of kind of It's a

sort of kind of some-thing in the air. For there's air. —

Wheatless Day.

Lyric by
P. G. WODEHOUSE

Music by
JEROME KERN.

Moderato.

Piano. *mp*

The piano introduction is in 4/4 time, marked Moderato and mezzo-piano (mp). It consists of two staves: a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of quarter notes and chords.

If you will mar - ry me, how hap - py
We'll be so hap - py at our co - zy

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a *p* (piano) dynamic marking. The lyrics are: "If you will mar - ry me, how hap - py / We'll be so hap - py at our co - zy".

we will be: Yes, life will seem so sweet. If you should
lit - tle flat; When ends the hon - ey - moon: I'll think up

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "we will be: Yes, life will seem so sweet. If you should / lit - tle flat; When ends the hon - ey - moon: I'll think up".

bid me, I would pluck the stars from out the sky, And
dodg - es to a - void the in - come tax, while you pre -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "bid me, I would pluck the stars from out the sky, And / dodg - es to a - void the in - come tax, while you pre -".

lay them at your feet. I'll give you
-pare the ev - 'ning prune. And when our

all your heart can wish, Ex - cept, that is, to say A
sim - ple meal is done, To keep from get - ting bored, We'll

mut - ton chop on Tues - day, For that's a meat - less day. Would
talk a - bout the sug - ar, Which once we could af - ford. Per -

you be-grudge that fav - or To her whom you a - dore? I
-haps a lit - tle strang - er Will come to us one day: But,

could not love thee, dear, so much, Loved I not Hoov - er more.
if the jan - i - tor ob - jects, We'll give the child a - way.

Chorus. *Very moderato.*

She. When you are my hub - by, *He.* When you are my

wife, *Both.* We'll set - tle down some - where in town And

live the sim - ple life, But, though e - con - o -

- mis - ing In ev - 'ry kind of way With

meat - less days and wheat - less days and heat - less days and

sweet - less days, We won't go through a bill - and - coo - less,

bliss - less, kiss - less day. 1 2
day. —

It's A Hard, Hard World.

Lyric by
P. G. WODEHOUSE.

Music by
JEROME KERN

Moderato.

Piano.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics start with a forte 'f' marking.

No wom-an yet_ has un-der-stood_ We try our hard-est
The his-try books_ are full of tales_ Of fel-lows who were

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part is marked 'p' (piano). The lyrics are: "No wom-an yet_ has un-der-stood_ We try our hard-est The his-try books_ are full of tales_ Of fel-lows who were".

to be good;_ But some-thing al-ways seems to in-ter-
per-fect whales_ At vir-tue when they start-ed their ca-

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "to be good;_ But some-thing al-ways seems to in-ter-per-fect whales_ At vir-tue when they start-ed their ca-".

-fere. _____ No grat-i-tude_ our
-reer. _____ Sir Lan-ce-lot_ to

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "-fere. _____ No grat-i-tude_ our -reer. _____ Sir Lan-ce-lot_ to".

at - ti - tude_ was ev - er known to win;
glance a lot_ at girls was ev - er known;

But still we per - se - vere. We
Till he met Guin - e - vere. Marc.

do our best as we have said, The straight and nar - row
An - ton - y, the rec - ords show, Was like a chunk of

path to tread, Ig - nor - ing temp - ta - tions Fate may
driv - en snow, But Cle - o - pat - ra sent the poor man

send. _____ But of snares the world has
wrong. _____ And King Hen - ry was a

plen - ty, meant To trap the man of sen - ti - ment; And
par - a - gon Till Cath - e - rine of Ar - a - gon And

one is sure to get us in the end. Oh it's a
six or sev - en oth - ers came a - long.

Chorus.

hard, hard, hard, hard world for a man { For he
He'd be

tries to be wise And re - main a - loof, and chil - ly; But a -
good if he could: But he can't and there's a rea - son: For the

-long comes some-thing fem - in - ine and fril - ly So what's the use? He,
skirts are get - ting short - er ev - 'ry sea - son. So what's the use? There's

will run loose, - Though he does the best - he can. It's a
no ex - cuse, - But we do the best - we can. It's a

hard, hard, hard, hard world for a man. Oh, it's a man. -

Finale Ultimo.

Ensemble.

Yes, all the lit - tle ships come sail - ing

Piano.

f

home a - cross the sea ————— The wea - ry jour - ney

end - ed, their way they've wend - ed home where they would

be; They glide a-cross the bar, where no storms are, all dan-gers

R.H. ossia.

past ————— And, two by two, to - geth - er come

sail - ing home at last. —————

There was I, and there were you, Three thous - and miles - a -

-part. Who'd have bet that we would ev - er have

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a treble clef with a 3/4 time signature and a bass clef. The right hand plays chords, and the left hand plays a simple bass line.

met At the start, But it's clear to me, 'Twas meant to be. In

The second system continues the vocal line with quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes a treble clef with a 3/4 time signature and a bass clef. The right hand plays chords, and the left hand plays a simple bass line.

spite of ev - 'ry bar; For I found you, and

The third system continues the vocal line with quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes a treble clef with a 3/4 time signature and a bass clef. The right hand plays chords, and the left hand plays a simple bass line.

you found me,— You see, and here— we are.

The fourth system concludes the vocal line with quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes a treble clef with a 3/4 time signature and a bass clef. The right hand plays chords, and the left hand plays a simple bass line.

PTLP Review:
◦ Brittle
◦ Acid Free

