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Henry W. Savage
Offers
The New
Musical Comedy

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

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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.

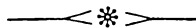
ACT II.

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

Overture.	Page 2
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ACT I.

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

ACT II.

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

Have A Heart.

Selection.*

JEROME KERN.

arr. by Chas. Miller.

Allegro brillante.

Piano.

The musical score consists of five systems of piano music. The first system is marked *mf* and *poco a poco cresc.*, with *sfz* markings in both staves. The second system features *ff* and *sfz* markings. The third system includes *sfz* and *rall.* markings. The fourth system, titled "The Bright Lights!", has *f rit.*, *accel.*, *a tempo.*, *rit.*, and *accel.* markings. The fifth system is marked *a tempo.*

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

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece features a mix of eighth and sixteenth notes. Dynamic markings include *rit.* (ritardando) and *accel.* (accelerando).

Second system of musical notation. It begins with the marking *a tempo.* (return to tempo). It includes *rit.* markings and continues with rhythmic patterns similar to the first system.

Third system of musical notation. It concludes with a 4/4 time signature and a *f* (forte) dynamic marking. The notation includes various chordal textures and melodic lines.

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

Fourth system of musical notation. It begins with the tempo marking *Moderato* and a *p* (piano) dynamic marking. The key signature changes to one sharp (F#).

Fifth system of musical notation. This system features more complex chordal textures and melodic lines, maintaining the *Moderato* tempo.

Sixth system of musical notation. It concludes with a *pp* (pianissimo) dynamic marking. The notation includes various chordal textures and melodic lines.

(with expression,)

First system of musical notation. The piano part (left) features a series of chords and moving lines, starting with a *p.f.* (piano fortissimo) dynamic. The bass part (right) provides a steady accompaniment with eighth notes.

Second system of musical notation. The piano part continues with complex chordal textures and melodic fragments. The bass part maintains its accompaniment role.

Third system of musical notation. A triplet of eighth notes is marked in the piano part. The bass part continues with its accompaniment.

Fourth system of musical notation. A *cresc.* (crescendo) marking is present in the piano part. The piano part features more complex chordal structures.

Fifth system of musical notation. This system includes *rall.* (rallentando) and *rit.* (ritardando) markings. It also features a first ending bracket and a *cresc.* marking. The piano part has a triplet of eighth notes.

Valse resoluto.

"Im So Busy"

Section titled "Valse resoluto." in 3/4 time. The piano part (left) features a triplet of eighth notes and a *p.f.* dynamic. The bass part (right) has a steady accompaniment. The section concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and moving lines. Dynamic markings include v (accents) and f (forte).

The second system continues the piano accompaniment from the first system, maintaining the same two-staff structure with treble and bass clefs.

The third system concludes the piano accompaniment section with a repeat sign and a 2/4 time signature. It includes a first ending bracket and dynamic markings such as f .

Allegretto.

Grazioso. "The Road That Lies?"

The fourth system begins a new section in 2/4 time, marked *Allegretto* and *Grazioso*. It starts with a piano (p) dynamic and features a melody in the treble clef and accompaniment in the bass clef.

The fifth system continues the *Grazioso* section, showing further development of the melody and accompaniment.

The sixth system begins a new section in 3/4 time, marked *Valse moderato*. It features a waltz-style melody in the treble clef and accompaniment in the bass clef.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f*.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *dim.*

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *poco meno.*, *8va.*, *a tempo.*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *broader*, *rall. e dim.*

Sixth system of musical notation, measures 21-24. Treble and bass staves. Title: "Have A Heart!", Tempo: *Allegro.*, Dynamics: *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *sfz* and accents.

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamic markings.

Third system of musical notation, showing a change in key signature and dynamic markings.

Fourth system of musical notation, featuring a complex rhythmic structure and dynamic markings.

Fifth system of musical notation, including performance directions such as *rall.* and *molto rit.*

Sixth system of musical notation, starting with the tempo marking *Allegro.* and ending with a double bar line.

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 piece begins with a repeat sign. The first measure contains a half note chord (F#4, C#5). The second measure has a half note chord (G#4, D5). The third measure has a half note chord (A5, E5). The fourth measure has a half note chord (B5, F#5). The fifth measure has a half note chord (C#6, G#5). The sixth measure has a half note chord (D6, A5). The seventh measure has a half note chord (E5, B4). The eighth measure has a half note chord (F#4, C#5). The bass line consists of quarter notes: F#2, C#3, G#2, C#3, F#2, C#3, G#2, C#3.

The second system continues the piece. The treble clef has a half note chord (G#4, D5) in the first measure, followed by a half note chord (A5, E5) in the second measure. The bass line continues with quarter notes: D3, G#2, C#3, F#2, G#2, C#3, F#2, G#2.

The third system features a treble clef with a half note chord (A5, E5) in the first measure, followed by a half note chord (B5, F#5) in the second measure. The bass line continues with quarter notes: A2, D3, G#2, C#3, A2, D3, G#2, C#3. The system concludes with a *rall.* marking and a fermata over the final notes.

The fourth system begins with the tempo marking *a tempo.* The treble clef has a half note chord (C#6, G#5) in the first measure, followed by a half note chord (D6, A5) in the second measure. The bass line continues with quarter notes: D3, G#2, C#3, F#2, D3, G#2, C#3, F#2.

The fifth system continues the piece. The treble clef has a half note chord (E5, B4) in the first measure, followed by a half note chord (F#4, C#5) in the second measure. The bass line continues with quarter notes: E2, A2, D3, G#2, E2, A2, D3, G#2.

The sixth system concludes the piece. The treble clef has a half note chord (G#4, D5) in the first measure, followed by a half note chord (A5, E5) in the second measure. The bass line continues with quarter notes: F#2, C#3, G#2, C#3, F#2, C#3, G#2, C#3. The system ends with a fermata and a final chord in the treble clef.

2 Moderato

Allegro moderato "Honeymoon Inn"

The first system of music features a treble and bass staff. The treble staff begins with a 2/4 time signature and a key signature of one sharp (F#). It contains a triplet of eighth notes and a 'rall.' (rallentando) marking. The bass staff has a 'mf cresc.' (mezzo-forte crescendo) marking. The system concludes with a double bar line.

The second system continues the piece with a treble and bass staff. It features a variety of note values, including eighth and sixteenth notes, and rests. The treble staff has a 'V' marking above the first measure. The system concludes with a double bar line.

The third system continues the piece with a treble and bass staff. It features more complex rhythmic patterns and dynamics. The treble staff has a 'V' marking above the first measure. The system concludes with a double bar line.

The fourth system continues the piece with a treble and bass staff. It features a variety of note values and rests. The treble staff has a 'V' marking above the first measure. The system concludes with a double bar line.

The fifth system continues the piece with a treble and bass staff. It features more complex rhythmic patterns and dynamics. The treble staff has a 'V' marking above the first measure. The system concludes with a double bar line.

The sixth system continues the piece with a treble and bass staff. It features a variety of note values and rests. The treble staff has a 'V' marking above the first measure. The system concludes with a double bar line and a key signature change to 2/4 time.

Moderato pomposo Napoleon

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with various chordal textures.

The second system continues the piece with similar rhythmic patterns. The bass line maintains its eighth-note accompaniment, while the treble staff introduces more complex chordal structures and melodic lines.

The third system includes performance markings. Above the treble staff, it says "Not fast" with a hairpin. In the bass staff, there is a "sffz" marking followed by a "mf-ff" dynamic range. The music shows a change in texture with more sustained chords.

The fourth system features the instruction "accent the bass" written above the bass staff. The bass line becomes more active with accented notes, while the treble staff continues with its melodic and harmonic development.

The fifth system contains a first ending bracket labeled "1" and a second ending bracket labeled "2". The first ending leads to a "ff" dynamic marking. The second ending concludes with a "marcato" instruction. The bass line has a more pronounced rhythmic presence.

The sixth system concludes the piece with "rall." and "rit. molto" markings. The tempo slows down significantly, with the bass line playing a simple, sustained accompaniment and the treble staff holding long, sustained chords.

Grandioso "And I Am All Alone"

The first system of musical notation for the 'Grandioso' section. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music is marked with a forte dynamic (*ff*) and includes various articulations such as slurs and accents. A *ff₃* marking is present in the middle of the system.

The second system of musical notation for the 'Grandioso' section. It continues the two-staff format with treble and bass clefs. The music features complex rhythmic patterns and is marked with a forte dynamic (*ff*). A *ff₃* marking is present at the beginning of the system.

The third system of musical notation for the 'Grandioso' section. It continues the two-staff format with treble and bass clefs. The music features complex rhythmic patterns and is marked with a forte dynamic (*ff*). A *ff₃* marking is present at the beginning of the system.

The fourth system of musical notation for the 'Grandioso' section. It continues the two-staff format with treble and bass clefs. The music features complex rhythmic patterns and is marked with a forte dynamic (*ff*). A *ff₃* marking is present at the beginning of the system.

The fifth system of musical notation for the 'Grandioso' section. It continues the two-staff format with treble and bass clefs. The music features complex rhythmic patterns and is marked with a forte dynamic (*ff*). A *ff₃* marking is present at the beginning of the system. The system concludes with a *riten. molto* marking and a *ff₃* dynamic.

Allegro assai

The musical notation for the 'Allegro assai' section. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music is marked with an *accel.* (accelerando) dynamic and includes various articulations such as slurs and accents. A *ff₃* marking is present in the middle of the system.

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

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

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

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

Get no rest from morn-ing till night. It's a - bore, this

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and begins with the lyrics "Get no rest from morn-ing till night. It's a - bore, this". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some triplet figures.

serv-ing in a store. Don't think we can stand it much more.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "serv-ing in a store. Don't think we can stand it much more." The piano accompaniment continues with similar rhythmic patterns, including some triplet figures and a melodic line in the right hand.

The third system shows the piano accompaniment continuing. It features a consistent eighth-note bass line in the left hand and a melodic line in the right hand with some phrasing slurs and accents.

sva.....

dim. *p*

The fourth system of the piano accompaniment includes dynamic markings. It starts with a *sva.....* (sustained) marking, followed by a *dim.* (diminuendo) marking, and ends with a *p* (piano) marking. The music features a mix of chords and moving lines in both hands.

The fifth system concludes the piano accompaniment on this page. It maintains the eighth-note bass line and melodic line in the right hand, ending with a final cadence.

I'm So Busy.

Words by
SCHUYLER GREENE
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

Piano.

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

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

time. _____ One with am - bi - tion, Who'd
small. _____ Sti - fle the lurk - ing I -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

make it his mis - sion, to win a po -
dea that I'm shirk - ing, I nev - er stop

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same eighth-note bass line and chordal accompaniment.

si - tion sub - lime. One
work - ing at all. I

The third system shows the vocal line and piano accompaniment. The vocal line has a few notes, followed by a rest. The piano accompaniment features a more complex melodic line in the right hand with triplets and a steady bass line.

whose chief plea - sure would be make - ing a
may have loafed in the past, But I am

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a few notes, followed by a rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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, Can't stop now I'm cor - ner - ing wheat.
best, Though I nev - er get an - y rest.

I shall keep on till I'm diz - zy till the
I shall keep on till I'm diz - zy But I

deal goes through. _____ 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.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a series of eighth and sixteenth notes, with some notes beamed together. The left hand starts with a bass clef and plays a similar rhythmic pattern with eighth and sixteenth notes. The tempo is marked 'Allegro'.

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

The first system of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature remains two sharps and the time signature is common. The lyrics are: "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". The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic marking.

time of it. I should - nt care to have her job my -
morn - ing is Pro - vid - ed with re - fresh ments on a

The second system continues the vocal line and piano accompaniment. The lyrics are: "time of it. I should - nt care to have her job my - / morn - ing is Pro - vid - ed with re - fresh ments on a". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

self. _____ It seems to me a fool - ish way To
tray. _____ It costs but lit - tle to sup - ply Dill

The third system concludes the vocal line and piano accompaniment. The lyrics are: "self. _____ It seems to me a fool - ish way To / tray. _____ It costs but lit - tle to sup - ply Dill". The piano accompaniment continues with the same rhythmic and harmonic patterns.

have to spend the whole damn day, Stuck up behind A
pick - les and Mar - tini' - s dry, Which put her in A

coun-ter haul-ing what-nots off the shelf. I hate your strict em -
mood to face the la - bors of the day. If la - ter she should

ploy - ers who are nut - ty a - bout dis - ci - pline, Who
be fa - 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

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

1 2

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

p

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

p

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'vice' and a quarter note 'and', followed by a half note 'be' and a quarter note 'wise.' with a long horizontal line extending to the right. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The piano part includes chords and moving lines in both hands.

plans to suc - ceed! Plain - er than print you'll be a - ble to

The second system continues the musical score. The vocal line has a half note 'plans', a quarter note 'to', a quarter note 'suc -', a quarter note 'ceed!', a half note 'Plain -', a quarter note 'er', a quarter note 'than', a quarter note 'print', a quarter note 'you'll', a quarter note 'be', a quarter note 'a -', and a half note 'ble to'. The piano accompaniment continues with chords and moving lines.

read. Look in his eyes, Look in his eyes, If

The third system features a vocal line starting with a half note 'read.', followed by a half note 'Look', a quarter note 'in', a quarter note 'his', a quarter note 'eyes,', a half note 'Look', a quarter note 'in', a quarter note 'his', a quarter note 'eyes,', and a half note 'If'. The piano accompaniment includes a double bar line and continues with chords and moving lines.

love an - y - where in them lies! With -

The fourth system concludes the musical score. The vocal line has a half note 'love', a quarter note 'an -', a quarter note 'y -', a quarter note 'where', a half note 'in them', a half note 'lies!', and a half note 'With -'. The piano accompaniment includes a section labeled 'Harp' and ends with a double bar line.

(Bouche fermée.)

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "out an-y doubt, it is bound to peep out. Umm, Umm, Umm, —". The piano accompaniment includes dynamic markings of *p* (piano) and *mf* (mezzo-forte).

Valse. Brillante.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "— Through his eyes! — In the dance, — there's your". The piano accompaniment includes dynamic markings of *rall.* (rallentando), *a tempo.* (return to tempo), and *mf* (mezzo-forte).

chance, — then the stage is all set for the play! —

The third system continues the vocal line and piano accompaniment. The lyrics are "chance, — then the stage is all set for the play! —". The piano accompaniment features a steady rhythmic accompaniment.

With his arm 'round your waist, you are

The fourth system continues the vocal line and piano accompaniment. The lyrics are "With his arm 'round your waist, you are". The piano accompaniment features a steady rhythmic accompaniment.

pro-per-ly placed for sur - vey! — Your ro - mance, — may ad-

vance, — To the thought of the trous-seau you'll buy!

And you're plan-ning the house. To a rhythm by

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

molto espress. pressando. *poco*

eyes. _____ Look in his eyes,

a *poco.* *rall.* *mf*

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.

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.*

And I Am All Alone.

Music by
JEROME D. KERN.

Allegretto.

VOICE.

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

Piano.

mp

— 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

pp

Refrain.

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

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

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

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

laugh, ——— it's like an A - pril morn. — I see you

weep ——— a ti - ny pearl is born — I breathe your

name, And find the vis - ion has flown. —

And I am all a - - lone. —

R.H.

L.H.

pp

ped.

*

I'm Here Little Girls I'm Here

Words by
P. G. WODEHOUSE

Music by
JEROME D. KERN

Piano. *mp*

The musical score is arranged in five systems. The first system shows the piano introduction in 2/4 time, marked *mp*. The second system continues the piano accompaniment, marked *f* and *ff*. The third system shows the piano accompaniment with the vocal line starting. The fourth system contains the vocal line with the lyrics: "GIRLS Ah there! little boy, Ah there!". The fifth system shows the piano accompaniment and vocal line with the lyrics: "(Girls) That's true. (Ted) No play? (Ted) La-dies, I'm here just to be good to you, (Girls) Life, for us, is quite the re-verse of gay So will you With all our". The score concludes with a *Fine* marking.

GIRLS Ah there! little boy, Ah there!

Fine

(Girls) That's true. _____
(Ted) No play? _____

(Ted) La-dies, I'm here just to be good to you, So will you
(Girls) Life, for us, is quite the re-verse of gay With all our

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

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

to.
 gray.

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

(Ted) I'll cor-rect it, if you will give the clue. (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, al-though Most care-ful how far we go.

life is rath-er flat. (Girls) Will you
nic - est man in town. (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.
to. *(Ted)* As I can see.
(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 flir -

heart - ed. Bear this in mind: I'm here, lit - tle girls, I'm here.
 ta - tion, Just make a note: I'm here, lit - tle girls, I'm here.

D.C

Bright Lights

Words by
P. G. WODEHOUSE

Music by
JEROME KERN

Allegretto

Piano

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a harmonic accompaniment of eighth notes and chords. The tempo is marked 'Allegretto'.

DOLLY

How I
We will

rit. *a tempo.*

The first system of the vocal line shows the beginning of the melody for Dolly. The piano accompaniment continues from the introduction. The tempo changes from 'Allegretto' to 'rit.' (ritardando) and then back to 'a tempo.' (allegretto).

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "love to go out to some live spot, Where there's drink the cham-pagne that is fiz - zy, Then, some".

HENRY

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "light, and an or - ches - tra plays. Where you danc - ing, of course, I'd a - dore. All the".

hand the head wait-er a five-spot, Or you dont get a ta-ble for
 peo-ple will whis-per, "Who is he?" Whenthey see me come out on the

DOLLY

days. Where the gowns are all up to the min-ute, Andwhere
 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 throughthe day.
 done steps, But, ah gee! I'll try an-y-thing once!

Refrain

BOTH

Come with me ——— where there are bright lights,

p-f

Where the white ——— lights gleam and glow. ———

Where the fes - - tive u - ka - le - le ——— Tin - gles

gai - ly, let us go. ——— We will sup ———

— with one an - oth - - - er Till the mer -

ry morn - ing chime. Say good - bye

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

long, long time. time.

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 melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords: G2-B2-D3, F#2-A2-C3, B2-D3-F#3, and G2-B2-D3. The piece concludes with a final chord of G2-B2-D3.

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 is on two staves (treble and bass clefs). The piano part features a steady accompaniment with chords in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'.

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 is on two staves. The piano part continues with a steady accompaniment, similar to the previous section. The tempo remains 'Moderato'.

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 is on two staves. The tempo is marked 'poco più mosso' (a little more motion). The piano part features a steady accompaniment with chords in the right hand and a bass line in the left hand.

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.)

Red. *sva...* *delicato.*

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

PEGGY. (*Spoken.*) RUDDY.

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

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

RUDDY.

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

PEGGY. (*Spoken.*) RUDDY.

No, keep that too. Then our first kiss, — I'll now give

back to you. —

(*They kiss.*)

con tenerezza e estasi.

PEGGY.

Once more, love's path, we'll

ff *mf*

try To - geth - er, you and I, The

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 -

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are "missed it once, ————— We did not un - der -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

stand. Bet-ter to - day, we know the way, So let us

The second system continues the vocal line with lyrics "stand. Bet-ter to - day, we know the way, So let us". The piano accompaniment includes a 3/4 time signature change and a key signature change to G major (one sharp).

set out hand in hand. Love for our path, a light will

The third system continues with lyrics "set out hand in hand. Love for our path, a light will". The piano accompaniment features a *cresc.* (crescendo) marking and a key signature change to G major (one sharp).

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

The fourth system concludes with lyrics "make, Shin-ing to guide the steps we take. ———". The piano accompaniment includes a *p* (piano) marking and a 3/4 time signature change.

Dialogue.

con estasi.

pp

The first system of music features a treble and bass clef. The treble clef contains a melodic line with a series of eighth notes and quarter notes, some with slurs. The bass clef contains a rhythmic accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

The second system continues the melodic and harmonic development. The treble clef has a more active melodic line with some grace notes. The bass clef accompaniment remains consistent with the first system.

delicato.

p

The third system introduces a change in dynamics and texture. The treble clef has a more delicate melodic line with some grace notes. The bass clef accompaniment is lighter, with a *p* dynamic marking. A *delicato.* marking is present above the treble staff.

The fourth system continues the delicate texture. The treble clef has a melodic line with some grace notes. The bass clef accompaniment is light and rhythmic.

The fifth system continues the delicate texture. The treble clef has a melodic line with some grace notes. The bass clef accompaniment is light and rhythmic.

dim.

The sixth system concludes the piece. The treble clef has a melodic line with some grace notes. The bass clef accompaniment is light and rhythmic. A *dim.* marking is present above the treble staff.

Finale Act I.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Vivace.

Piano.

The piano introduction is in 3/4 time, marked 'Vivace'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a forte (f) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like 'fz'.

SOP. & ALTO.

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

TEN. & BASS.

The piano accompaniment for the first vocal line consists of a treble and bass staff. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The music features various musical notations including slurs, accents, and dynamic markings.

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

The piano accompaniment for the second vocal line consists of a treble and bass staff. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The music features various musical notations including slurs, accents, and dynamic markings.

unis.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and contains the lyrics 'Think of the dance she's going to lead the man af - ter they're wed.' The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'They used to be spliced to each oth - er be - fore,'. The piano accompaniment maintains the same rhythmic pattern, with some dynamic markings like *mf* and *f* visible.

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'Mar-vel-ous nerve, the chap shows. Now will they be'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

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

Good - ness knows.

UNCLE & AUNT.

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

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.

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! Jimminy Christmas! Have a heart!

Oh! you fool.

mp

Gee! you girls are al ways pick ing on a man _____

Don't you see I'm do-ing ev-'ry-thing I can _____ If you'll

(To Aunt.)

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

CHORUS.

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

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

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment with various musical notations such as slurs and accents.

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

This system contains the third and fourth systems of music. The vocal line continues with lyrics, and the piano accompaniment features a prominent melodic line in the right hand.

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

This system contains the fifth and sixth systems of music. The vocal line concludes with lyrics, and the piano accompaniment features a melodic line in the right hand.

fan - cy just as you did, that pur - suit they have e - lud - ed

prob - a - bly have tar-ried at the par-son's to be mar-ried, There are

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "fan - cy just as you did, that pur - suit they have e - lud - ed". The piano accompaniment is written in a grand staff (treble and bass clefs). The first system spans four measures. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

slips be-tween the lips, though, and the cup. ————— Some-thing's

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "slips be-tween the lips, though, and the cup. ————— Some-thing's". The piano accompaniment continues with similar rhythmic patterns. The second system spans four measures. The vocal line has a long note on "cup." followed by a rest, then "Some-thing's". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

happened to the el - e - va - tor! Gol - ly has it stuck? And all the

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "happened to the el - e - va - tor! Gol - ly has it stuck? And all the". The piano accompaniment continues with similar rhythmic patterns. The third system spans four measures. The vocal line has a long note on "el - e - va - tor!" followed by a rest, then "Gol - ly has it stuck? And all the". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

time it's get-ting lat - er! What a rot - ten piece of luck. You can

cresc. e rit.

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

HENRY (*Spoken*)

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

CHORUS
Unisono

We see them there ————— Just as they

Unisono

p

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 -

3

3

3

gin their sec - ond hon - ey-moon — with-out a care —

— for what may lie be-fore — Re-solved to dare. — What fate may

have in store. — But wheth-er it be good or ill, How ev-er it may

chance, The sun will shine up - on them still, The sun-shine of ro -

mance. What - ev - er fate may bring, Its blows can hold no
What fate may bring, There'll be no

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

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

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two sharps (F# and C#). The lyrics are: "there _____ Just as you used to be _____ so sweet and".

fair, _____ You stand and gaze at me. _____ I breathe your name, and

This system contains the next two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "fair, _____ You stand and gaze at me. _____ I breathe your name, and".

find the vis-ion has flown _____ *Violin* And I am all a -

This system contains the third and fourth staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. A *Violin* part is indicated. The lyrics are: "find the vis-ion has flown _____ *Violin* And I am all a -". There are dynamic markings *mf* and *p* in the piano part.

lone. _____ *Sva* *pp*

This system contains the final two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "lone. _____ *Sva* *pp*".

Opening Chorus Act II. And Song.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

Piano.

Not fast.
GIRLS.

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

MEN.

day

is.

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

o'er sea and

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "The moon reigns in his stead o - ver sea and shore." The piano part features a steady accompaniment with some melodic lines in the right hand.

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

shore. cool ca -

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "The sooth - ing shad - ows fall like a cool ca - ress —" and "shore. cool ca -". The piano part continues with a similar accompaniment style.

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

ress hap - - pi -

This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "And dark - ness cov - ers all, bring - ing hap - pi - ness —" and "ress hap - - pi -". The piano part concludes with a final chord.

ness. Who knows what woes may come to - mor

ness.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics 'ness. Who knows what woes may come to - mor'. The bottom staff is a piano accompaniment. The music is in 4/4 time. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

row? Sad to - mor - row may be.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'row? Sad to - mor - row may be.'. The bottom staff is a piano accompaniment. The piano part continues the melodic and harmonic themes from the first system.

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

8va.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'But fill your glass - es high, and bid care good - bye.'. The bottom staff is a piano accompaniment. The piano part concludes with a melodic flourish in the right hand, marked '8va.' (octave), and a final chord in the left hand.

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

you see.

accel.

Moderato pomposo.
 TURK.

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

mp L.H. L.H.

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

L.H.

L.H.

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

GIRLS.

let's be gay, Let soft mu - sic play Be - neath the

mf

ray of moon - light so bright. Though trou - bles may MEN.

Re -

GIRLS. TURK.

Be hap - py to - night. — The

turn with the day,

moon that shines up there, Shines on my na - tive land. My

heart is far a - way in Sam - er - kand. —

GIRLS. MEN. GIRLS. Slowly.

Ee-ah! Ah! Ee-ah!

dim.

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.

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Soft breez - es fanned" followed by a long horizontal line indicating a sustained note, and then "The list'ning land." The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

While the night - in - gale and I

The second system of the musical score. The vocal line continues with the lyrics "While the night - in - gale and I". The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking and features a triplet of eighth notes in the bass line.

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

The third system of the musical score. The vocal line continues with the lyrics "Sang out our love be - neath a sil - ver sky, When the moon shone". The piano accompaniment includes a *slower.* tempo marking and a *a tempo.* marking later in the system.

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

GIRLS. MEN.

The fourth system of the musical score. It features two vocal lines: "GIRLS." and "MEN.". The lyrics "down on Sam - ar - kand." are under the girls' line, and "The night - in -" is under the men's line. The piano accompaniment includes a *rit.* (ritardando) marking and a *f a tempo.* (forte a tempo) marking.

gale, _____ Took up the tale. _____ We sang to -

mf

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

p *mf*

fanned _____ The list - 'ning land. _____

mf

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 lyrics "While the night - in - gale and I". The bottom two staves are for the piano accompaniment, featuring a treble and bass clef. The piano part includes a triplet in the bass line and a crescendo hairpin.

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

slower. pp

The second system continues the vocal line with lyrics "Sang out our love be-neath the sil-ver sky,". The piano accompaniment features a treble and bass clef. The tempo and dynamics are marked as "slower. pp".

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

rit.

dim. L.H.

The third system concludes the vocal line with lyrics "When the moon shone down on Sam-ar - kand.". The piano accompaniment features a treble and bass clef. The tempo is marked as "rit." and the dynamics as "dim. L.H.". The system ends with a double bar line and a fermata over the final notes.

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

1 knew. — 2 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 features a rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand plays a steady accompaniment of quarter notes. The piece concludes with a dynamic marking of *sfz* (sforzando) and a fermata over the final chord, which is marked as a horn part (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, marked *p Langsam* (piano, slow). The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff, with the right hand playing chords and the left hand playing a simple bass line. 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. The vocal line and piano accompaniment follow the same musical structure as the first line. 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".

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called "Ad - vice to La - dies;" it is full of wis - dom's
 haps you don't know when you've had e - nough, and want some
 find out what he real - ly is, is ea - sy if you're

stacc.

pearls; For in - stance, if you're itch - ing in the palm, dear girls,
 more; Well. if you're jug - gling hard boiled eggs at half - past four,
 fly; For in - stance, if for good - night, he just says "Bye - bye!"

Refrain *p-f*

It's a sure, sure sign _____ That you're
 It's a sure, sure sign _____ That your
 It's a sure, sure sign _____ He's a

p *p-f*

com - ing in - to rich - es, If your hand, it is that
 brain is in a mud - dle, When you lie down in a
 but - cher, and he'll grip you, With his thumb and fin - ger

Bass'n

itch - es, It's a sure, sure sign!
 pud - dle, Sing - ing "Auld Lang Syne"
 nip you, Say - ing "Lamb, plump, fine!"

If your ribs should make you wrig - gle, Then you're
 Ab - so - lute - ly di - a - bol - ic - 'ly, And
 Then a - round you, he will fum - ble; "One and

going to have a "tig - gle." If your ears are itch - ing
 breath - ing al - co - hol - ic - 'ly. At last you clam - ber
 two. a pound," he'll mum - ble. If in - stead of say - ing

some-one talks a - bout you, _____ But _____ if your lips are
 up in - to your bed - room _____ And _____ then just as the
 "Sweetheart" he says "Sweet - bread," _____ Oh! _____ 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, Its a sure,
 lev - en when your room is six o sev - en, Its a sure,
 yes, he goes to wrap it up in pa - per, Its a sure,

sure sign! _____ Its a sign! _____
 sure sign! _____ Its a sign! _____
 sure sign! _____ Its a sign! _____

1 2

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

p

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

joy if you are there. (Peggy) Rud - dy take.
 guide the steps we take.

1 *D.S.* 2

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, marked 'Allegro'. It features a treble and bass clef. The treble clef has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass clef has a key signature of two flats. The music starts with a forte (f) dynamic. The right hand plays a series of chords and a triplet of eighth notes (B-flat, A, G) in the first measure. The left hand plays a steady bass line with chords.

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

The first system of the song features vocal lines for Ted and Lizzie and piano accompaniment. The piano part is marked 'p' (piano). The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The music continues with chords and a steady bass line.

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

The second system of the song features vocal lines and piano accompaniment. The piano part continues with chords and a steady bass line. The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats.

Lizzie. I don't care a bit Where your heart may flit;
Ted. I am not a - ware Why you think I care;

The third system of the song features vocal lines for Lizzie and Ted and piano accompaniment. The piano part continues with chords and a steady bass line. The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of 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! *Lizzie*. Girls much pret - tier you will meet by the
Ted. Men much hand - som - er you'll meet by the

score, Will you re - gret you nev - er met them be -

fore? You said some - thing when you said you love me, But

say it a whole lot more. more. —

1 2

Adagio *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

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

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

Refrain.

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

p-mf

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

The first system of the musical score for 'Daisy' features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Ev - 'ry time I pluck a pet - al, Se - crets you can'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

show. ——— Dais - y, Dais - y, Tell me

The second system continues the song with the lyrics 'show. ——— Dais - y, Dais - y, Tell me'. The piano accompaniment includes a prominent eighth-note pattern in the right hand.

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

The third system contains the lyrics 'all you see. ——— There's a ques - tion you can set - tle:'. The piano accompaniment features a series of chords in the right hand.

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

The fourth system concludes the piece with the lyrics 'Does the one I love, love me? ——— me? ———'. It includes first and second endings for the final phrase, indicated by '1' and '2' above the notes.

Reminiscences.

JEROME KERN.

p *con molto* *espress.*

^

The first system of the piano score for 'Reminiscences' is in 2/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and a tempo marking of *con molto espress.* (with much expression). The right hand features a melodic line with a slur and a fermata over the first two measures, followed by a series of chords and eighth notes. The left hand provides a steady accompaniment of quarter notes.

The second system continues the piece, maintaining the same tempo and dynamics. The right hand has a melodic line with a slur and a fermata, followed by chords and eighth notes. The left hand continues with a steady accompaniment of quarter notes.

The third system features a triplet of eighth notes in the right hand. The tempo and dynamics remain consistent with the previous systems.

The fourth system continues the melodic and harmonic development. The right hand has a melodic line with a slur and a fermata, followed by chords and eighth notes. The left hand continues with a steady accompaniment of quarter notes.

The fifth system continues the melodic and harmonic development. The right hand has a melodic line with a slur and a fermata, followed by chords and eighth notes. The left hand continues with a steady accompaniment of quarter notes.

contenerezza.

dim.

R.H.

L.H.

Ed. *

The sixth system concludes the piece. It features a triplet of eighth notes in the right hand. The tempo and dynamics remain consistent with the previous systems. The piece ends with a fermata and a double bar line. The right hand is marked *R.H.* and the left hand is marked *L.H.*. The dynamic marking *dim.* (diminuendo) is present. The publisher's mark 'Ed. *' is at the bottom right.

Napoleon.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato pomposo.

VOICE.  1. Na -

Piano. 


 §
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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5465 - 4

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chest was un - der for - ty. But when they start - ed
packed an aw - ful wal - lop. And all the kings in
vi - o - lets and can - dy. He knew the game from

josh - ing him, His pride, it did - n't in - jure. He'd
Eu - rope, when they came to know his hab - its, Pulled
soup to nuts And worked it on a sys - tem! He'd

sim - ply say "Ah, fade a - way!" He knew that he had gin - ger. Na -
up their socks, And ran for blocks, He'd got 'em scared like rab - bits. Na -
meet a Queen at five fif - teen, By six o' - clock she'd kiss him. Na -

Refrain.

po - le - on, Na - po - le - on, They thought him quite a
 po - le - on, Na - po - le - on, Went out and got a
 po - le - on, Na - po - le - on, The la - dies thought him

joke. "Hey! take a slant at the lit - tle pill!" Was the
 "rep;" He had a lot of 'em climb - ing trees, Though he
 great, They fell for him good and hard, they did. When he

line of chat - ter that they used to spill. But they could - n't hold Na -
 weighed a hun - dred in his B. V. D's. It was eas - y for Na -
 came and hand - ed them the "Oh, you Kid" 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

Detailed description: This system contains the first three lines of the song. The vocal line is written on a treble clef staff. The piano accompaniment is written on grand staff notation (treble and bass clefs). The lyrics are: 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

Detailed description: This system contains the next three lines of the song. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The lyrics are: 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.

Detailed description: This system contains the first two lines of a section with three variations. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The lyrics are: 1 & 2 3; 1. Nap. 2. Na - Nap.; 2. Nap. 3. Na -. The instruction 'marcato il basso.' is written above the piano part, and 'D.S.' is written below it.

Detailed description: This system contains the final line of the piece, which is piano accompaniment. It features a grand staff with treble and bass clefs. The music ends with a double bar line and a fermata over the final chord. The dynamic marking 'ff' is present.