

**I WONDER WHETHER**  
(I'VE LOVED YOU ALL MY LIFE)

F. RAY COMSTOCK  
& WILLIAM ELLIOTT

PRESENT THE NEW YORK  
PRINCESS THEATRE MUSICAL PRODUCTION

# OH, MY DEAR!

BOOK & LYRICS BY  
GUY BOLTON  
AND  
P. G. WODEHOUSE

MUSIC BY  
LOUIS A. HIRSCH

STAGED BY  
ROBERT MILTON  
AND  
EDWARD ROYCE

VOCAL

BOAT SONG.....	.60
YOU NEVER KNOW.....	.60
I WONDER WHETHER.....	.60
THE LAND WHERE JOURNEYS END.....	.60
I'D ASK NO MORE.....	.60
CITY OF DREAMS.....	.60
COME WHERE NATURE CALLS.....	.60
IF THEY EVER PARTED YOU FROM ME.....	.60
IT SORT OF MAKES A FELLOW STOP AND THINK.....	.60
I SHALL BE ALL RIGHT NOW.....	.60
CHILDHOOD DAYS.....	.60

INSTRUMENTAL  
SELECTION.....1.00

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

# I Wonder Whether (I've Loved You All My Life)

Lyric by  
P. G. WODEHOUSE

Duet: Bruce and Hilda

Music by  
LOUIS A. HIRSCH

Moderato

Piano *mf*

*(Bruce)* Just as soon as you came in through that door,  
*(Hilda)* I'm not laugh - ing, for I felt just the same

Some - thing told me that we had met be - fore:  
Long be - fore I had ev - en learned your name:

I'm sin - cere, though it may sound queer, And you'll  
My heart stirred like a wak - ing bird; For it

laugh, I fear, when I say, I love you - yes, in -  
seems ab - surd but it's true, I'd known some day that

*rall.*  
- deed I do, Though I on - ly met you to - day:  
you would come, So I sim - ply said why, it's you.

Slow *p-f*  
I won - der wheth - er we were to - geth - er  
I won - der wheth - er we were to - geth - er

In some ex - is - tence Lost in the dis - tance  
At diff - rent stag - es Right through the a - ges

Why, Jul - ius Caes - ar or his fa - ther or his  
 (Bruce) For all we know, I may with ec - sta - cy have

moth - - er May have in - tro -  
 faint - - ed When Cle - o - pa - tra

-duced us to each oth - - er! Ah! could but  
 bade us "Get Ac - quaint - - ed!" (Hilda) Time draws a

we see — That time that's B. C. — You'd know you'd  
 cur - tain — One can't be cer - tain — But some have

met me ——— Though you for - get me ——— And now you  
 stat - ed ——— These things are fat - ed ——— We on - ly

see we've sim - ply met a - gain: If that's not so, I  
 met this af - ter - noon, you see, And yet you say that

*rall. e dim.*

can't ex - plain Why I should feel I've loved you all my  
 you love me, While I just feel I've loved you all my

*rall. e dim.*

1 2

life. I won - der life.  
 life. *a tempo* I won - der life.



# WESTERN LAND

(SONG)

By BYRON GAY

Refrain *mp-f*

West - - ern Land, \_\_\_\_\_

*mp-f 1st time legato 2nd time marcato*

My own home land \_\_\_\_\_

With eve - ning shad - ows fall - ing, Oh

The musical score consists of three systems. Each system includes a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system is the refrain, starting with a double bar line and repeat sign. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The third system concludes the phrase with the word 'Oh'.

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