

YOU'RE IN LOVE

**A Musical Play
IN TWO ACTS**

**The Book and Lyrics by
OTTO HARBACH
and
EDWARD CLARK**

**The Music by
RUDOLF FRIML**



Vocal Score, \$5.00

OTTO HARBACH New York

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YOU'RE IN LOVE

PRODUCED FOR THE FIRST TIME
AT THE STAMFORD THEATRE, STAMFORD, CONN.
NOVEMBER 29th, 1916
UNDER THE MANAGEMENT OF
ARTHUR HAMMERSTEIN

MUSICAL DIRECTOR
JOHN McGHIE
STAGE DIRECTOR
EDWARD CLARK

ORIGINAL CAST OF CHARACTERS

JUDGE BREWSTER

LACEY HART

DOROTHY

MRS. PAYTON

GEORGIANA

HOBBY DOUGLAS

MR. WIX

CAPTAIN

DECK STEWARD

STEWARDESS

PASSENGERS

SAILORS

GUESTS AND FRIENDS

JACK RAFFAEL

LAWRENCE WHEAT

MAY THOMPSON

FLORINE ARNOLD

MARIE FLYNN

HARRY CLARKE

AL. ROBERTS

ALBERT PELLATON

GEORGE PIERPONT

VIRGINIA WYNN

{ BARBARA VALDINI

{ M. CUNNINGHAM

{ HAZEL CLEMENTS

{ C. BALFOUR LLOYD

{ GILBERT WELLS

SYNOPSIS OF SCENES

ACT I. SANTA MONICA HOTEL, Southern California.

ACT II. ON BOARD THE S. S. "HIGH HOPE."—Three Days Out.

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You're in Love

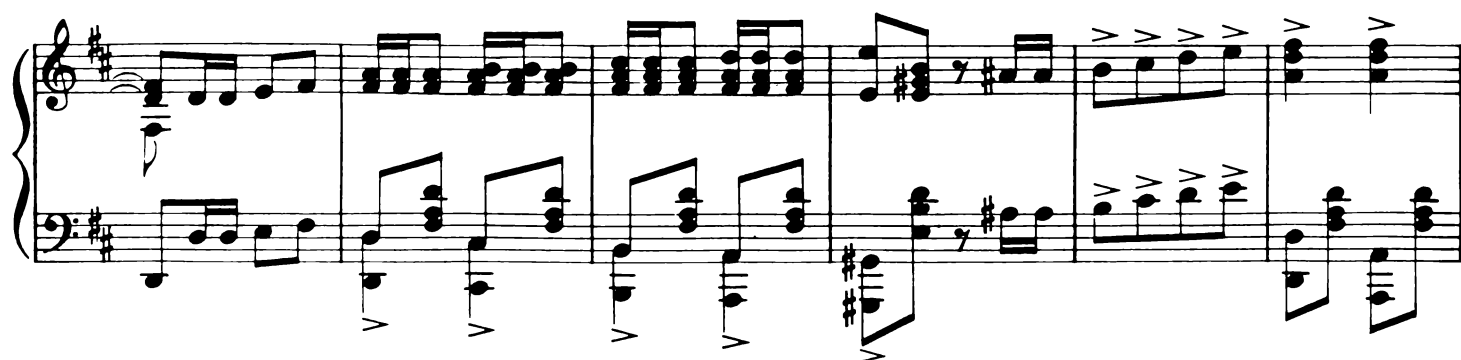
Overture

Lyrics by
Otto Harbach and
Edward Clark

Music by
Rudolf Friml

Allegro

Piano



Allegretto

The musical score is written for piano in D major (two sharps) and 3/4 time. It consists of five systems of two staves each. The tempo is marked 'Allegretto'. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar rhythmic pattern. A 'rit.' (ritardando) marking appears above the first measure of the second system. The second system continues with more complex melodic lines in the treble and supporting chords in the bass. The third system features a 'sf' (sforzando) marking above a measure in the treble staff. The fourth system shows a continuation of the melodic and harmonic development. The fifth system begins with a 'f' (forte) marking and concludes with a 'rit.' marking above the final measure, which is followed by a double bar line.

Valse lente

p

cresc.

ff *p*

a tempo *f molto rit.*

a tempo *cresc. e molto rit.*

Allegretto

rit.

mf

f

Andante

mf

l. h.

mf

Moderato

sfz

sfz

f

sfz

Allegretto

The first system of musical notation for the piece 'Allegretto'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music begins with a piano (*p*) dynamic marking. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The melody in the treble is characterized by slurs and accents. The bass line provides a steady accompaniment with eighth and sixteenth notes.

The second system of musical notation. It continues the piece with similar rhythmic patterns. A *rit.* (ritardando) marking appears towards the end of the system, indicating a gradual slowing down of the tempo. The treble staff continues with slurred eighth notes, while the bass staff maintains a consistent accompaniment.

The third system of musical notation, marked *a tempo* (return to tempo). This system introduces a new melodic line in the treble staff, featuring slurs and ties. The bass staff continues with its accompaniment, including some rests and eighth notes.

The fourth system of musical notation. The treble staff shows a continuation of the melodic line with slurs and ties. The bass staff features a more active accompaniment with eighth and sixteenth notes, including some triplets.

The fifth and final system of musical notation on this page. It concludes the piece with a final melodic phrase in the treble and a corresponding accompaniment in the bass. The notation includes various slurs, ties, and rests, leading to a clear ending.

Piano score for measures 1-2. The music is in B-flat major (two flats) and 4/4 time. The right hand features a series of chords and a melodic line with a fermata. The left hand plays a bass line with eighth notes and a half note. A fermata is placed over the final chord in both hands.

Piano score for measures 3-4. The music is in B-flat major (two flats) and 4/4 time. The right hand features a series of chords and a melodic line with a fermata. The left hand plays a bass line with eighth notes and a half note. A fermata is placed over the final chord in both hands.

Flute

Violin

mf

Piano score for measures 5-6. The music is in B-flat major (two flats) and 4/4 time. The right hand features a series of chords and a melodic line with a fermata. The left hand plays a bass line with eighth notes and a half note. A fermata is placed over the final chord in both hands.



The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff contains a melodic line with a triplet of eighth notes marked with a '3' and a trill marked with 'tr'. The second staff continues the melodic line. The third and fourth staves are piano accompaniment, featuring chords and a moving bass line.



The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff contains a melodic line with a trill marked with 'tr' and a ritardando marking 'rit.'. The second staff continues the melodic line. The third and fourth staves are piano accompaniment, featuring chords and a moving bass line. A 'rit.' marking is also present in the piano part.



The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff contains a melodic line with a '7' marking. The second staff contains a melodic line with a '7' marking and an 'a tempo' marking. The third and fourth staves are piano accompaniment, featuring chords and a moving bass line. An 'a tempo' marking is also present in the piano part.



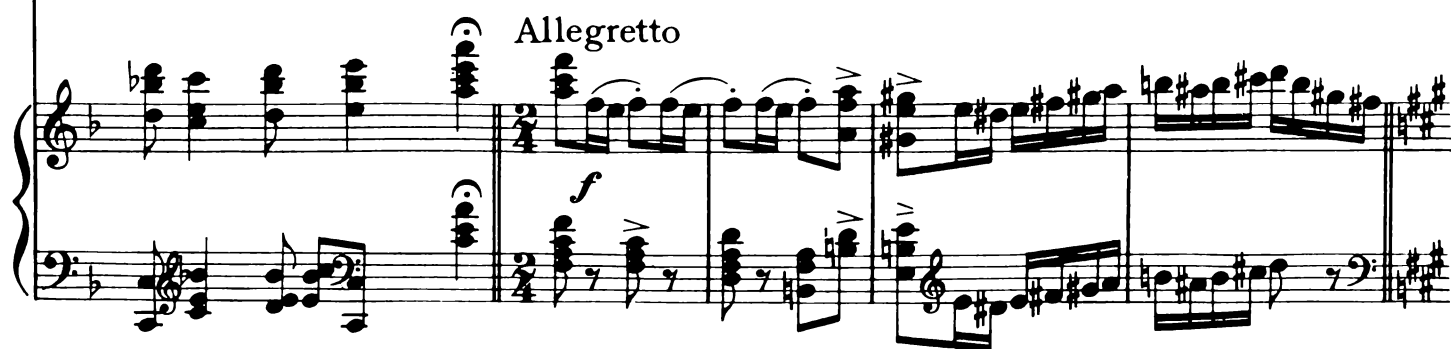
The first system of musical notation consists of four staves. The top two staves are for a vocal or instrumental melody in treble clef, featuring eighth and sixteenth notes with various accidentals. The bottom two staves are for piano accompaniment in bass and treble clefs, with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 2/4.



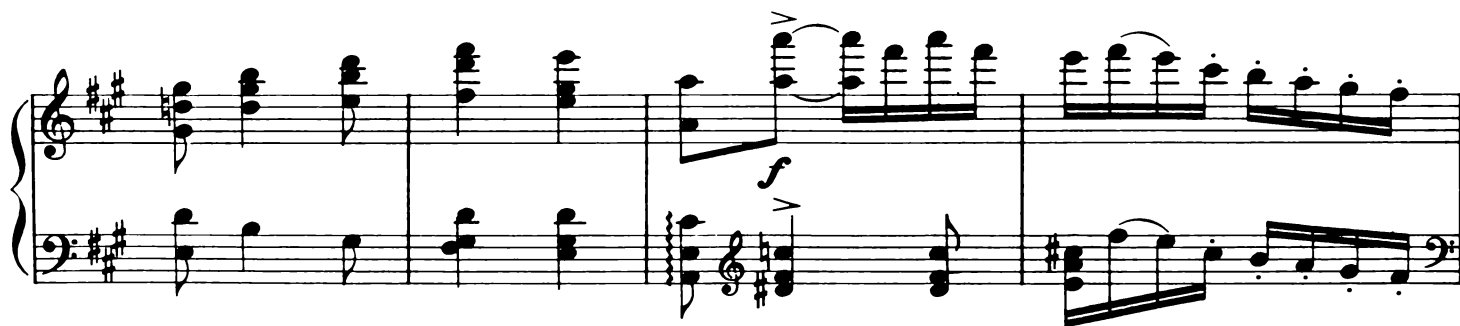
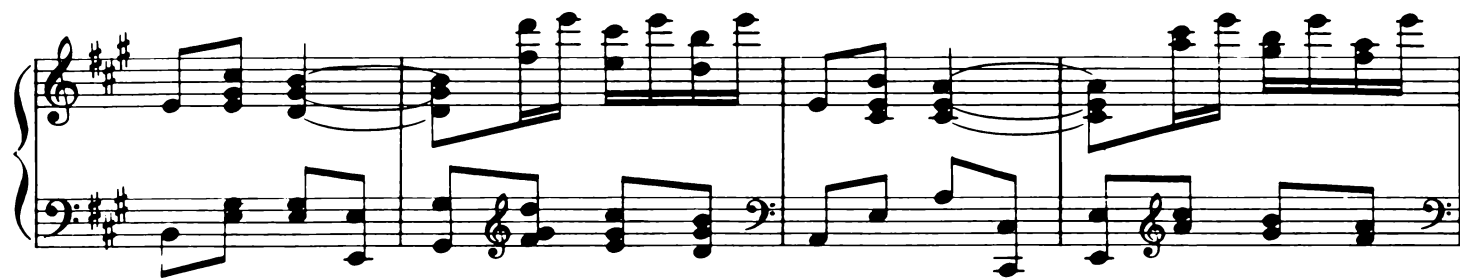
The second system of musical notation continues the piece with four staves. It features similar melodic and harmonic structures to the first system, with eighth and sixteenth notes and chords. The key signature remains one flat, and the time signature is 2/4.



The third system of musical notation begins with the tempo marking "Allegretto" above the first staff. It contains four staves, showing a continuation of the musical themes with some triplet markings (indicated by a '3' over a group of notes) in the piano part. The key signature is one flat, and the time signature is 2/4.

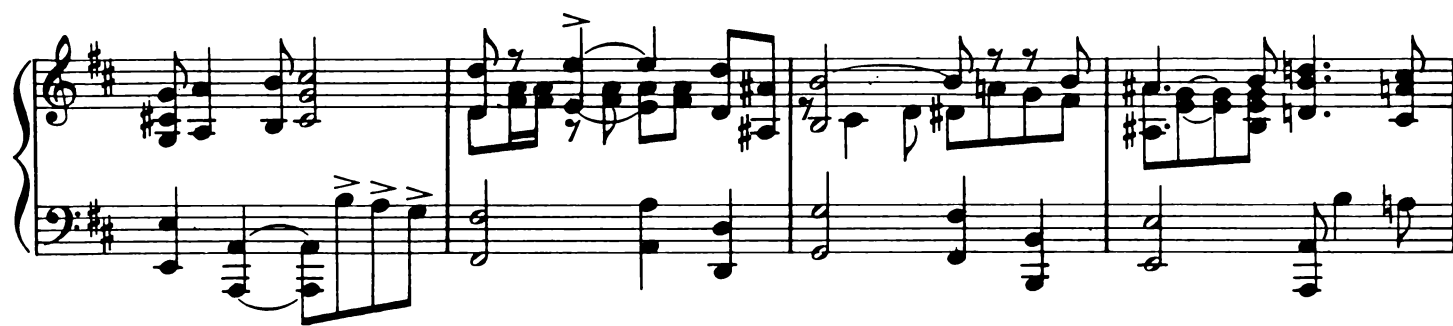


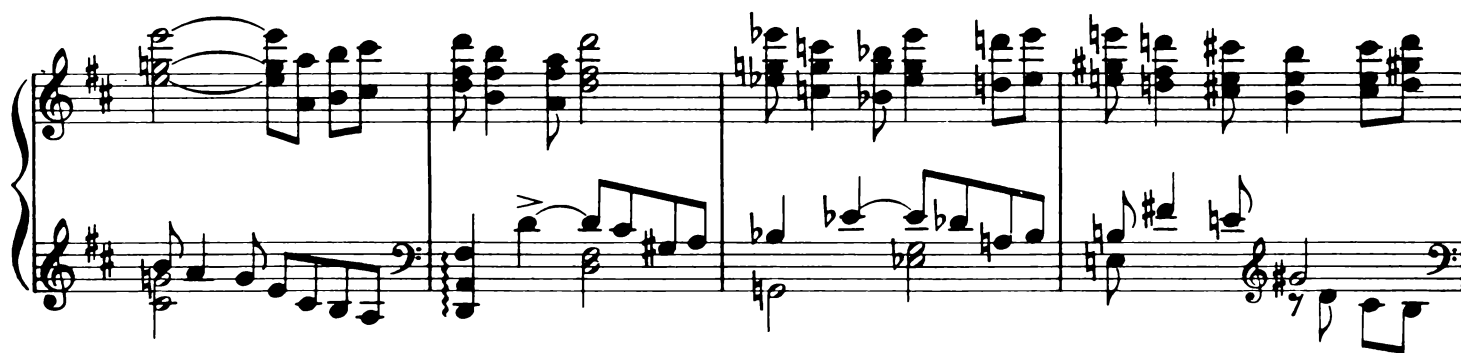
The fourth system of musical notation also begins with the tempo marking "Allegretto". It contains four staves, including a forte dynamic marking (*f*) in the piano part. The system concludes with a double bar line. The key signature is one flat, and the time signature is 2/4.





Allegro





ACT I

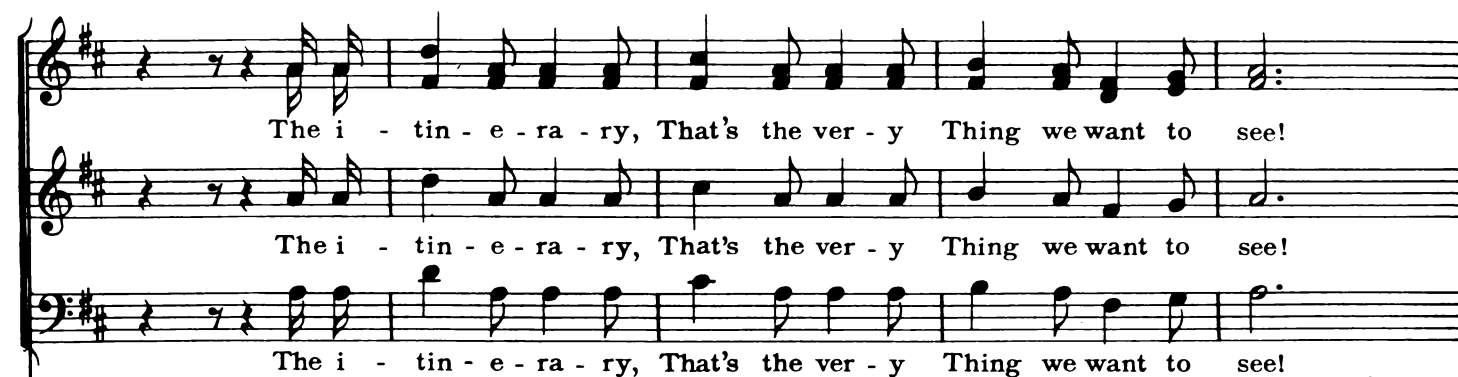
Opening Chorus

Lyrics by
Otto Harbach and
Edward Clark

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Music by
Rudolf Friml

Allegro



Make us a chart That clear - ly will show Just where we shall start And

Make us a chart That clear - ly will show Just where we shall start And

Make us a chart That clear - ly will show Just where we shall start And

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

know!

know!

know!

Brewster

We start at ten o'clock From the San Fran-cis-co

dock; Then out to sea On a ju-bi-lee That will last six months and a

Boys and Girls

Oh gee!

Oh gee! We start at ten o'clock From the San Fran-cis-co dock;— Then

We start at ten o'clock From the San Fran-cis-co dock;— Then

day!— We start at ten o'clock From the San Fran-cis-co dock;— Then

out to sea On a ju-bi-lee That will last six months and a day!

out to sea On a ju-bi-lee That will last six months and a day!

out to sea On a ju-bi-lee That will last six months and a day!

(chatter and laughter)

Oh gee!

Oh gee!

Oh gee!

Moderato

Brewster

And what, Oh pop, Is the ver-y first stop? You will

And what, Oh pop, Is the ver-y first stop? You will

And what, Oh pop, Is the ver-y first stop? You will

molto rit.

(pointing to map)

find it here! Oh joy! Ha - wai - i! Ha - wai - i! The

find it here! Oh joy! Ha - wai - i! Ha - wai - i! The

find it here! Oh joy! Ha - wai - i! Ha - wai - i! The

slower

land of pret-ty girls and poi! poi! poi! A - lo - ha - land! A -

land of pret-ty girls and poi! poi! poi! *pp* A - lo - ha - land! A -

land of pret-ty girls and poi! poi! poi! *pp* A - lo - ha - land! A -

rit. *pp*

lo - ha - land! All my life I've longed to see A -

lo - ha - land! All my life I've longed to see A -

lo - ha - land! All my life I've longed to see A -

rit. *pp*

lo - ha - land!

lo - ha - land!

lo - ha - land!

If we be - lieve each song A - bout old Hon - o - lu - lu, Un -
It's back - to - na - ture play In man - ner most de - ci - ded, When

less they're wrong And writ - ten just to fool you, We'll spend some mo - ments
Hu - las sway In skirts you'd call di - vid - ed; It is not what she

gay At a wi - ki - kee soi - rée, Where the girls wear dresses made of
wears At which a bod - y stares, And you don't watch how her face com -

Refrain

hay Worn dé - colle - té! pares, No - bod - y cares! For that's the way they

do in Hon - o - lu - Lu, If our pop - u - lar songs are

true, All the girls are peach-es Running round the beaches, All

U - ka - le - le Play - ing

danc-ing their Hu - la - hu, gai - ly, Spic and

span, In na - ture's coat of tan, They're danc-ing the whole day

through! — They are dressed in wav - ing grass - es, Mak - ing ick - i - wick - i

pass-es, If pop - u - lar songs are true.

cresc. *sfz*

Married Life

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegretto

The piano introduction is in 2/4 time, key of B-flat major. It features a lively melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The piece concludes with a bell sound effect marked 'Bells 8'.

The first verse of the song is set in 2/4 time. The vocal melody is in the right hand, with lyrics written below it. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. The lyrics are: "1. Fa - ther said, 2. Moth - er too 'Nev - er wed, said I'd rue, If nev - er while you have good sense! ev - er I be - came a wife."

The second verse continues the melody and accompaniment. The lyrics are: "Try, oh try to pro - fit by Poor old dad's ex - pe - ri - ence!" It was I did - n't mind - And I find There's no - thing wrong with mar - ried life. In -". The piano accompaniment remains consistent with the first verse.

sound ad - vice, And it sound - ed nice, And I shunned the rice And shoes _____ For
fact it's fun, And I'm glad it's done, For we two are one, Un - til _____ we

oh, so long! Till the wed - ding gong Com - plete - ly re - ar - ranged my views.
fuss, and then We two are ten, For I am one and he is nil.

Refrain

Mar - ried life, _____ I like it! Got a wife, _____ I like it!
Mar - ried life, _____ I like it! I'm his wife, _____ I like it!

Take my tip, _____ go do it, Grab off a girl, go to it!
 Take my tip, _____ go do it, Grab off a man, go to it!

Ba - chel - lor _____ so lone - ly, Ben - e - dict, _____ the on - ly,
 Sin - gle miss _____ so lone - ly, Wed - ding bliss, _____ the on - ly,

I am for mar - ried life! _____
 I am for mar - ried life! _____

Dance

This piano score is for a piece titled "Dance" in E-flat major (three flats) and 3/4 time. The score is written for piano and consists of five systems of two staves each. The first system begins with a treble clef and a key signature of three flats. The melody in the right hand features a series of eighth and sixteenth notes, often beamed together, and is frequently sustained with long horizontal lines. The left hand provides a harmonic accompaniment with chords and moving lines. The second system continues the melodic and harmonic development. The third system shows a change in the right-hand melody, with more distinct notes and some rests. The fourth system features a more active right-hand melody with many beamed notes. The fifth system concludes the piece with a final chord in the right hand and a sustained note, marked with an "8va" (octave up) and a fermata, while the left hand plays a final chord.

You're in Love!

Lyric by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegro moderato

The piano introduction is in B-flat major, 4/4 time, and marked *Allegro moderato*. It consists of four measures. The right hand plays a series of chords and single notes, while the left hand plays a more active melody with eighth and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a *p* (piano) dynamic. The lyrics are: "Love, love, from No-ah's time to now, has puz-zled sage, Fool and". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes a *cresc.* (crescendo) marking. The lyrics are: "Saint, Each one has told his neigh-bor how to di - ag -". The piano accompaniment continues with harmonic support.

mf

nose this com - plaint, But all their talk is Greek to

p

you, Un - til this thing has hit you, too, — And

rit. *p*

rit. *p*

Refrain

a tempo

some strange, pe - cu - liar feel - ing O'er you comes slow - ly

a tempo

mf

steal - ing. It throws your nerves at six - es and at sev - ens,

6

Makes you feel as though you're climb - ing up to the heav - ens;

mf Then dear, — di - vine e - mo - - - tions

f Give you — such frisk-y no - - tions! First you're glad, and then you're sad,

f Lose what-ev - er sense you had, And you're in love, in love! —

Some strange, pe - cu - liar feel - ing O'er you — comes slow - ly

2 Violins Solo

steal - ing. It throws your nerves at six - es and at sev - ens,

Makes you feel as though you're climb - ing up to the heav - ens;

Then dear, — di - vine e - mo - - tions

Give you — such frisk-y no - tions! First you're glad, and then you're sad,

Lose what - ev - er sense you had, And you're in love, in love! —

Keep Off the Grass!

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Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegro

1. A leo - pard can - not
2. All love is blind, so

Horns con sord.

The first system of the musical score is in 2/4 time. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The system includes a first ending marked '1. A' and a second ending marked '2. All love is blind, so'. The piano part includes a section for 'Horns con sord.' (Horns with mutes).

change his spots, That's sure as death and tax - es, And
po - ets find, A truth far from de - fense - less; But

The second system continues the vocal melody and piano accompaniment. The lyrics are: 'change his spots, That's sure as death and tax - es, And po - ets find, A truth far from de - fense - less; But'. The piano part features a prominent horn line.

men are men, stamped out in lots Hard set as bat - tle - ax - es. I
love should be not mere - ly blind, But deaf and dumb and sense-less. For

The third system continues the vocal melody and piano accompaniment. The lyrics are: 'men are men, stamped out in lots Hard set as bat - tle - ax - es. I love should be not mere - ly blind, But deaf and dumb and sense-less. For'. The piano part features a prominent horn line.

know the brutes, for I've had three; They're all a - like as dol - lars, They
if we could not see man's faults, Nor hear his growls and grum - bles, Nor

staccato

dif - fer mere - ly in de - gree Of waist - bands, shirts, or col - lars. But
smell to - bac - cos, ryes, and malts, Nor di - ag - nose his mum - bles, A

get them in the mar - riage - game, And you will find them all the same.
mod - ern mar - riage then might be At least a pain - less mis - er - y.

Refrain

Men! Men! They're all a - like, I know, for I've had
 Men! Men! They're all a - like, I know, for I've had

sf *stacc.*

three; That's why my bat - tle - cry Is
 three; That's why my bat - tle - cry Is

sf *stacc.*

Death or lib - er - ty! For they love you and they
 Death or lib - er - ty! When he's so - ber, he's an

Bells

leave you When their mon-ey's gone- a - las!
o - gre, When he's tip - sy, he's an ass;

f stacc. *rit.* *sf*

a tempo

That's why I'm a grass wid - ow_ With a sign "Keep Off the
That's why I'm a grass wid - ow_ With a sign "Keep Off the

a tempo

stacc. *rit.* Bssn.

1. Grass!" Grass!" 2. Grass!" Grass!"

Horns con sord.

3

He Will Understand!

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Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegro moderato

Moderato comodo
Georgiana

p I am a - fraid

mf

p

'Tis not the fash - ion For an - y maid To tell her pas - sion.

Dorothy
cresc.

Yet there are ways and 'cute lit - tle tricks,

cresc.

Lacey

mf

Bear-ing their thrills like tel-e-graph clicks. No spo-ken word—

Yet just like wire-less His heart is stirred By thought-waves tire-less.

Dorothy *cresc.* Dorothy and Lacey *p*

And an-y girl can do it with ease. Just try a few wiles like these.

cresc. *p*

Refrain

p-f

A down - cast eye _____ When - e'er he meets you,

p-f

cresc.

A lit - tle sigh _____ When-e'er he greets you; And should he

cresc.

mf *ten.*

touch your fin - ger - your trem - bling fin - ger, Just let it lin - ger!

mf *sfz* *sfz*

p-f

A breath-less hush _____ If he ad-dress you, A sud-den blush _____

p-f

— If he ca-ress you: These tricks are sure to land, And

f

1. he will un - - der stand! _____ 2. stand! _____

sfz

Mignonnette

Allegro scherzando
Introduction

Rudolf Friml. Op. 26

Piano

The Introduction section begins with a piano (pp) dynamic and a forte (rf) dynamic. The tempo is marked Allegro scherzando. The music is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The score includes various fingerings and articulations, such as accents and slurs. The section concludes with a piano (pp) dynamic and a tempo change to Moderato.

Moderato

The Moderato section begins with a piano (p) dynamic and a forte (f) dynamic. The tempo is marked Moderato. The music is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The score includes various fingerings and articulations, such as accents and slurs. The section concludes with a piano (p) dynamic and a tempo change to a tempo.

a tempo

The a tempo section begins with a piano (p) dynamic and a forte (f) dynamic. The tempo is marked a tempo. The music is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The score includes various fingerings and articulations, such as accents and slurs. The section concludes with a piano (p) dynamic.

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First system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (3 1) and a series of sixteenth notes. The bass staff provides harmonic support with chords and single notes. Performance markings include *rit.* (ritardando) and *a tempo*. Dynamics include *sf* (sforzando) and *p* (piano). Fingering numbers are present above several notes.

Second system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes (3 4 3 2 2 3 4 5) and a descending scale (1 4 3 2 1). The bass staff has a steady accompaniment. Performance markings include *sf* and *p*. Fingering numbers are present above several notes.

Third system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (3 4 3 2 2 3 4 5) and a descending scale (1 4 3 2 1). The bass staff has a steady accompaniment. Performance markings include *sf* and *p*. Fingering numbers are present above several notes.

Fourth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (3 4 3 2 2 3 4 5) and a descending scale (1 4 3 2 1). The bass staff has a steady accompaniment. Performance markings include *sf* and *p*. Fingering numbers are present above several notes.

Fifth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (3 4 3 2 2 3 4 5) and a descending scale (1 4 3 2 1). The bass staff has a steady accompaniment. Performance markings include *sf* and *p*. Fingering numbers are present above several notes.

First system of musical notation. The treble clef staff contains a complex sequence of chords and arpeggios with numerous fingerings indicated by numbers 1-5. The bass clef staff features a single melodic line. Dynamics include *f staccato* and *ff*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff continues with complex chords and arpeggios. The bass clef staff has a single melodic line. Dynamics include *p* and *rit.*. The key signature has three sharps (F#, C#, G#).

Third system of musical notation. The treble clef staff features a sequence of chords and arpeggios. The bass clef staff has a single melodic line. Dynamics include *a tempo*, *staccato*, and *ff*. The key signature has three sharps (F#, C#, G#).

Fourth system of musical notation. The treble clef staff continues with complex chords and arpeggios. The bass clef staff has a single melodic line. Dynamics include *rit.*. The key signature has three sharps (F#, C#, G#).

Fifth system of musical notation. The treble clef staff features a sequence of chords and arpeggios. The bass clef staff has a single melodic line. Dynamics include *a tempo*, *pp*, and *molto rit.*. The key signature has three sharps (F#, C#, G#).

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first staff begins with a tremolo marking. The tempo is marked *a tempo*. The first measure is marked *marcato*. The second measure is marked *p*. The system ends with a fermata.

System 2: The first staff begins with a fermata. The second measure is marked *cresc. rit.*. The third measure is marked *rf*. The system ends with a fermata.

System 3: The first staff begins with a fermata. The second measure is marked *a tempo*. The third measure is marked *p*. The system ends with a fermata.

System 4: The first staff begins with a fermata. The second measure is marked *p*. The system ends with a fermata.

System 5: The first staff begins with a fermata. The second measure is marked *p*. The system ends with a fermata.

Buck Up!

Hobby and Chorus

Lyrics by
Otto Harbach
and Edward Clark

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Music by
Rudolf Friml

Alla marcia

Hobby

I'm

Chorus

Hobby

feel-ing— well, not ex - act - ly jaun - ty. You look jaun - ty! I've

Chorus

prom-ised to meet my sweet-heart's Aunt - y. Oh, her Aunt - y! You

Hobby

prom-ised you would meet her; We'll greet her. What more?— I'd

ra - ther meet a li - on a - cry - in' for gore. I've

got to ask per - - mis-sion that I may wed;

All
— She's the phy - si - cian, I am just as good as dead. He's going to

wed, to wed, to wed! Hobby I

molto riten.

27869

feel just like a sol-dier - boy Be - fore he's

cresc.

This system contains the first four measures of the piece. The vocal line begins with a half note 'feel', followed by quarter notes 'just' and 'like', a half note 'a', and a half note 'sol-dier - boy' which is tied to the next measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'cresc.' (crescendo) marking is placed above the piano staff at the end of the system.

go - ing in - to bat-tle; He knows it

This system contains measures 5 through 8. The vocal line continues with 'go - ing' (half note), 'in - to' (half note), and 'bat-tle;' (half note). The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. The system ends with the vocal line on 'He knows it'.

must be done, The fight it must be won, But you know

This system contains measures 9 through 12. The vocal line has 'must be done,' (half note), 'The fight it' (half note), 'must be won,' (half note), and 'But you know' (half note). The piano accompaniment continues with the eighth-note bass line and chords. The system concludes with the vocal line on 'But you know'.

bat - tles are far from fun! I'm filled with

rit.

rit.

This system contains measures 13 through 16. The vocal line has 'bat - tles' (half note), 'are far from' (half note), 'fun!' (half note), and 'I'm filled with' (half note). The piano accompaniment continues with the eighth-note bass line and chords. A 'rit.' (ritardando) marking is placed above the vocal staff at the start of the system, and another 'rit.' is placed below the piano staff in measure 15.

strange e - mo - - tions far from joy; ——— I feel my

cresc.

knees be - gin to rat - tle, But I am going to

fight for love, and that's no i - dle prat - tle! So

molto rit.

buck up! buck up! buck up, my boy! buck up! hi!

The Things That They Must Not Do

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Quartette

Lyrics by
Otto Harbach and
Edward Clark

Mrs. Payton, Brewster, Hobby and Georgiana

Music by
Rudolf Friml

Moderato comodo

Mrs. Payton

There must

stacc.

be no form of woo-ing, Ei-ther phys - i - cal or men - tal, No

bill-ing and no coo-ing, Per force or ac - ci - den - tal; No

sf stacc.

3

press - ing, no ca - ress - ing, And no hints of sweet temp -

ta - tion, No hold - ing, no en - fold - ing, And no

form of os - cu - la - tion! They must not

stacc.

kiss— buss— smack— spoon, Or cast ad - mir - ing glanc - es; He must not

pet— pat— hug— croon Sweet songs of love's ro - man - es! No

brain - be - fud - dling, Wres - tling, hua - dling, Catch - as - catch - can cod - dling, cud - dling:

Hobby & Georgina

These are a few of the things they must not do! Whew!

cresc. *sfz*

Brewster

These are a few of the things you must not do!

rit. *rit.*

Allegretto scherzando

53

Hobby & Georgina

Georgina

The things that we must not do! It seems there are quite a few! I'm
The things that we must not do! It seems there are quite a few! I'm

game — but just the same I fear we're wed - ding just in name. But I'll have
game — but just the same I fear we're wed - ding just in name. But I'll have

you to hold my head when - ev - er I'm feel - ing blue? No!
you to look at dear when - ev - er I'm feel - ing blue? No!

not if you're going to keep your con - tract! By par-a-graph one and two All
not if you're going to keep your con - tract! By par-a-graph seven and eight Love-

Georgina

pet-ting you must ta-boo! I think our wed - ding ring Is be - ing
glanc-es are off the slate! We'll wed, but dear, in-stead, I fear we'll

f

Cello

Hobby

fro - zen - on the blink! But on your hand my lips will press sweet
wish that we were dead! But in your eyes I'll read sweet thoughts that

f

Mrs. Payton

thoughts you will un - der-stand! You'll find, if you on - ly read your con - tract, That's
proph - e - sy par - a - dise! You'll find, if you on - ly read your con - tract, That's

f *sfz*

one of the things you must not do. 1. 2.
one of the things you must not do. do. do.

ff

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Snatched from the Cradle

Lyrics by
Otto Harbach and
Edward Clark

Mr. Wix

Music by
Rudolf Friml

The musical score is written for voice and piano. It begins with a piano introduction in D major, marked with a forte (f) dynamic. The vocal melody enters with the word "Some". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics continue across three lines of music, with the piano accompaniment providing harmonic support through chords and arpeggiated figures.

Some
men get mar-ried, And oth-ers are born in luck! I'm
one of the un-for-tu-nate On whom the light-ning struck!

I was cap - tured ver - y young, I was not wise or — wild; In

fact I was, when snared and trapped, A meek and trust - ing child.

Snatched from the cra - dle while a - sleep, That is

vir - tu - al - ly — what hap - pen'd to me; — Led to the slaugh - ter like a

sheep, ————— Cut off from life in my in - fan - cy!

Filched from my lit - tle vir - tuous couch (ouch!)

Ev - 'ry time I think of it I weep;

Led with a hal - ter— I mean to the al - tar—

Snatched from the cra - dle in my sleep!

molto rit.

l. h.

sf

FINALE

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Lyrics by
Otto Harbach and
Edward Clark

Act I

Music by
Rudolf Friml

Quasi Polka

The musical score is for a piece titled "Quasi Polka". It begins with a piano introduction in A major (three sharps) and 2/4 time. The piano part features a lively melody with many beamed eighth and sixteenth notes. Following the piano introduction, there are three systems of vocal staves. Each system consists of a vocal melody line and a piano accompaniment line. The lyrics are written below the vocal staves. The first system of lyrics is: "Is it true? Is it true? Is there going to be a". The second system is: "Is it true? Is it true? Is there going to be a". The third system is: "wed - ding? Who is who? Who is who? We have". The piano accompaniment continues throughout, providing harmonic support and rhythmic drive for the vocal lines.

Is it true? Is it true? Is there going to be a

Is it true? Is it true? Is there going to be a

Is it true? Is it true? Is there going to be a

wed - ding? Who is who? Who is who? We have

wed - ding? Who is who? Who is who? We have

wed - ding? Who is who? Who is who? We have

heard a ru - mor spreading! Who is going to mar - ry whom?

heard a ru - mor spreading! Who is going to mar - ry whom?

heard a ru - mor spreading! Who is going to mar - ry whom?

Who's the bride and who's the groom? And who is going to mar - ry the

Who's the bride and who's the groom? And who is going to mar - ry the

Who's the bride and who's the groom? And who is going to mar - ry the

rit. cresc.

a tempo

bride and groom?

bride and groom?

bride and groom?

ff *a tempo*

Brewster

The bride —

cresc.

Georgiana

Brewster

As you see! The

It's Georg-i - an - a!

It's Georg-i - an - a!

It's Georg-i - an - a!

Hobby

groom — Yes, it's me!

Well! It's Hob - by!

Well! It's Hob - by!

Well! It's Hob - by!

And they're

And they're

And they're

animato

p

go - ing to be mar-ried, go - ing to be mar-ried,
 go - ing to be mar-ried, go - ing to be mar-ried,
 go - ing to be mar-ried, go - ing to be mar-ried,

pp They will soon be man and wifel, They will be
pp They wil' soon be man and wifel, They will be
pp They will soon be man and wifel, They will be
pp e rit.

man and wifel
 man and wifel
 man and wifel
molto rit.

Moderato

Girls and Boys

Georgiana

But how and where did all this hap-pen, pray? It happen'd to-day_ in the

p

u - su - al way: A down-cast eye ——— when-e'er he meets me,

Viols. div.

A lit - tle sigh ——— when-e'er he greets me, And should he

touch my fin - - ger, My trem-bling fin - ger, I let it lin - ger;

sfz

A breath-less hush if he ad-dress me, A sud-den blush

if he ca-ress me; These tricks were sure to land, And now we un-der-

Georgiana

stand! A down-cast eye! A down-cast eye when-e'er he meets you,

Boys and Girls

A down-cast eye when-e'er he meets you,

A down-cast eye when-e'er he meets you,

eye! A lit - tle sigh! A lit - tle sigh!

A lit - tle sigh when-e'er he greets you, And should he

A lit - tle sigh when-e'er he greets you, And should he

A lit - tle sigh when-e'er he greets you, And should he

My trem-bling fin - ger. Ah!

touch your fin - - ger, Your trem-bling fin - ger, Just let it lin - ger;

touch your fin - - ger, Your trem-bling fin - ger, Just let it lin - ger;

touch your fin - - ger, Your trem-bling fin - ger, Just let it lin - ger;

A breathless hush! A breathless hush! A sud-den

A breath-less hush if he ad-dress you, A sudden blush

A breath-less hush if he ad-dress you, A sudden blush

A breath-less hush if he ad-dress you, A sudden blush

blush! These lit - tle tricks are sure to land, And

if he ca - ress you; These tricks are sure to land, And

if he ca - ress you; These tricks are sure to land, And

if he ca - ress you; These tricks are sure to land, And

Brewster: Come!

he will un - der - stand! The

he will un - der - stand!

he will un - der - stand!

he will un - der - stand!

pa - pers are ready; But where is Hob-by? Men

Hob-by!

stacc.

f

All Hob-by! I

All Hob-by!

Bssn. *molto rit.*

Marziale

feel just like a sol - dier - boy Be - fore he's

Bssn.

Lacey

go - ing in - to bat - tle. You know it

stacc.

Hobby

must be done! The fight it must be won! But you know

tr

All (in unison)

bat - tles are far from fun! He feels a

cresc. *f*

strange e - mo - tion far from joy! — He feels his knees be - gin to

strange e - mo - tion far from joy! — He feels his knees be - gin to

strange e - mo - tion far from joy! — He feels his knees be - gin to

molto rit. rat - tle, But he is going to fight for love! And that's no i - dle

a tempo rat - tle, But he is going to fight for love! And that's no i - dle

a tempo rat - tle, But he is going to fight for love! And that's no i - dle

sfz prat-tle; So buck up, buck up, buck up, my boy! Buck up! Hi!

prat-tle; So buck up, buck up, buck up, my boy! Buck up! Hi!

prat-tle; So buck up, buck up, buck up, my boy! Buck up! Hi!

r. h.

Moderato

l. h.

Harp

Cor.

Brewster. Reads marriage service - - - - -

Cor.

Viol.

Viol.

Bells

Tromba con sord.

- - - - - ending with: "Then I - - - - - pronounce you man and

Allegro

Chorus

wife!"

Cong-ra-tu - la - tions!

Scherzando

(Lacey tries to persuade Hobby to kiss Georgiana. See Book.)

Mrs. Payton (*spoken*): Ta - boo! That is put down in your con - tract as

one of the things you must not do!

All

Mar-ried life, They like it. Got a wife, They like it.

Mar-ried life, They like it. Got a wife, They like it.

Mar-ried life, They like it. Got a wife, They like it.

Take my tip, Go do it. Grab off a girl- Go to it.

Take my tip, Go do it. Grab off a girl- Go to it.

Take my tip, Go do it. Grab off a girl- Go to it.

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,

I am for mar - ried life!_____

I am for mar - ried life!_____

I am for mar - ried life!_____

Cymb. Cymb. *sfz*

The musical score is written for three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts enter with the lyrics "I am for mar - ried life!" and hold a long note. The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes, often marked with accents (>). The score is divided into four systems. The first system contains the vocal entries. The second and third systems show the piano accompaniment continuing with its intricate patterns. The fourth system includes the word "Cymb." (Cymbal) twice, indicating cymbal rolls, and ends with a forte (*sfz*) dynamic marking.

Entr'acte

Allegretto moderato

Music by
Rudolf Friml

The musical score is written for piano in B-flat major (two flats) and 2/4 time. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*mf*) dynamic and includes an 8-measure rest in the treble staff. The second system features a crescendo (*cresc.*) marking. The third system includes a fortissimo (*ff*) dynamic marking. The fourth system concludes with a piano-forte (*p-f*) dynamic marking. The score is characterized by flowing eighth-note patterns in the right hand and sustained chords or simple eighth-note accompaniment in the left hand.

First system of musical notation, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music includes various note values, rests, and dynamic markings such as *f* and *sf*. A first ending bracket labeled "1." is present at the end of the system.

Second system of musical notation, featuring a treble and bass staff. The key signature has two flats. The tempo marking "2. Allegretto" is written above the treble staff. The dynamic marking *p* is present. A right-hand part is indicated by "r. h." above the treble staff.

Third system of musical notation, featuring a treble and bass staff. The key signature has two flats. The music continues with various note values and rests.

Fourth system of musical notation, featuring a treble and bass staff. The key signature has two flats. The dynamic marking *p* is present.

Fifth system of musical notation, featuring a treble and bass staff. The key signature has two flats. The tempo marking *rit.* (ritardando) is present, along with the dynamic marking *p*.

Moderato

8va

6

mf

8va

f

This page contains five systems of musical notation for piano. The notation is written on grand staves, each consisting of a treble and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *sf* (sforzando), *f* (forte), *ff* (fortissimo), and *f animato* are used throughout. There are also markings for *rit.* (ritardando) and *8va* (octave). The notation includes many slurs, ties, and accents, indicating a complex and expressive piece.

OPENING CHORUS, ACT II

"We'll drift along"

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Solo and Chorus

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Tempo moderato (*Quietly and in a dreamy fashion*)

Soprano We'll drift a-long, just drift a-long The path that trails the gold-en

Alto We'll drift a-long, just drift a-long The path that trails the gold-en

Tenor We'll drift a - long, just drift a - long The path that trails the gold-en

Bass We'll drift a-long, just drift a-long The path that trails the gold-en

Piano *mf*

moon, Our com- pass lost, our rud- der swing - ing, To some dream-y mer- maid's

moon, Our com- pass lost, our rud- der swing - ing, To some dream-y mer- maid's

moon, Our com- pass lost, our rud- der swing - ing, To some dream-y mer- maid's

moon, Our com- pass lost, our rud- der swing - ing, To some dream-y mer- maid's

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

croon.— We'll drift a-long,—just drift a-long,— My on-ly chart your star-lit charms, For

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

rit.
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

rit.
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

rit.
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

rit.
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

Moderato agitato
Solo

Let us a-board a Boat o'Dreams, Float-ing o'er the blue sea la-zi-ly, _____

p

Soon the old sun, where Ve-nus gleams Far in the West all ha-zi-ly. _____

p

pp Then when the stars all peep _____ *rit.* To see if the sea's a - sleep, _____

pp *pp rit.*

a tempo We'll drift a-long, just drift a-long The path that trails the gold-en moon, — Our *a tempo*

com-pass lost, our rud-der swing - ing, To some dream-y mer-maid's croon. — We'll

drift a-long, just drift a-long, My on - ly chart your star-lit charms, For

Love will guide me, till I an-chor safe - ly In the har-bor of your arms! —

rit. *a tempo*

We'll

We'll

We'll

We'll

rit. *a tempo* *mf*

Tempo I^o

Ah! Ah! Ah!

drift a-long, just drift a-long The path that trails the gold-en moon,— Our

drift a-long, just drift a-long The path that trails the gold-en moon,— Our

drift a - long,— just drift a - long— The path that trails the gold-en moon,— Our

drift a-long, just drift a-long The path that trails the gold-en moon,— Our

Tempo I^o

Ah!

com- pass lost, our rudder swing - ing, To some dream-y mer-maid's croon.— We'll

com- pass lost, our rudder swing - ing, To some dream-y mer-maid's croon.— We'll

com- pass lost, our rudder swing - ing, To some dream-y mer-maid's croon.— We'll

com- pass lost, our rudder swing - ing, To some dream-y mer-maid's croon.— We'll

Ah! Ah! For

drift a-long, just drift a-long, My on-ly chart your star-lit charms,

drift a-long, just drift a-long, My on-ly chart your star-lit charms,

drift a - long,— just drift a - long,— My on-ly chart your star-lit charms,

drift a - long,— just drift a - long,— My on-ly chart your star-lit charms,

Love will guide me till I an-chor safe-ly In the har-bor of your arms!

In the har-bor of your arms!—

In the har-bor of your arms!—

In the har-bor of your arms!—

In the har-bor of your arms!—

colla voce

Be Sure It's Light!

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Lyrics by
Otto Harbach and
Edward Clark

Music by
Rudolf Friml

Moderato

The musical score is written for voice and piano. It begins with a vocal line in treble clef, key of D major (two sharps), and 6/8 time. The tempo is marked 'Moderato'. The piano accompaniment is in grand staff (treble and bass clefs). The first system shows the vocal line with a fermata and a measure rest, followed by a half note 'A'. The piano part starts with a half note G4, followed by a series of eighth and sixteenth notes. Dynamics include *mf* and *rit.*

mot - to now and then is heed - ed, By the best of men, con - ced - ed,

Bells

a tempo *pizz.*

Of - ten-times it proves a true ex - am - ple. **Chorus** Ex - am - ple! **Solo** Still,

ff

on the oth - er hand, pro-pound it, And you'll find, as I have found, it

Works the oth - er way, now, as a sam - ple. A sam - ple! The

Chorus Solo

max - im old, of "Ear - ly — to bed," may give you health, But

'Cello Ob. Clar.

will it give you wis - dom, or will it bring you wealth? You've

'Cello Ob. Clar.

got to be a round-er, and min-gle with the bunch, And

'Cello

or - der up your break-fast when you should be hav-ing lunch. Be

rit.

Refrain

rit.

Marziale

sure it's light, and then go to bed,

Turn night in - to day; Be

sure the sun is just turn - ing red Be - fore you hit the

hay. When you go ear - ly to bed, and ear - ly to rise, And you

miss all the prom - i - nent, so - cia - ble guys,

That's why some wise man should have said Be sure it's light— and then go to

bed! Be sure it's light, and then go to bed!

Be sure it's light, and then go to bed!

Be sure it's light, and then go to bed!

rit. *a tempo*

Turn night in - to day; Be sure the sun is

Turn night in - to day; Be sure the sun is

Turn night in - to day; Be sure the sun is

just turn - ing red Be - fore you hit the hay. — When you go

just turn - ing red Be - fore you hit the hay. — When you go

just turn - ing red Be - fore you hit the hay. — When you go

ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,

ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,

ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,

so-cia-ble guys, That's why some wise man should have said Be sure it's

so-cia-ble guys, That's why some wise man should have said Be sure it's

so-cia-ble guys, That's why some wise man should have said Be sure it's

light- and then go to bed!

light- and then go to bed!

light- and then go to bed!

"A year is a long, long time"

Lyrics by
Otto Harbach and
Edward Clark

Duet
Georgiana and Hobby

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Music by
Rudolf Friml

Quasi Polka, marcato

Piano introduction in 2/4 time, marked 'Quasi Polka, marcato'. The music features a rhythmic melody in the right hand with accents and a supporting bass line in the left hand. Dynamics include *p stacc.* and *fp*.

(He)

Dear - ie, I'm lone - some, I'm lone - some for you,

The male vocal melody is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and sentimental, with lyrics: 'Dear - ie, I'm lone - some, I'm lone - some for you,'.

The piano accompaniment for the male part consists of two staves (treble and bass clef). It provides a harmonic and rhythmic foundation for the vocal line, featuring chords and a steady eighth-note bass line.

Dear - ie, with - out you each mo - ment seems blue.

The male vocal melody continues on a single staff. The lyrics are: 'Dear - ie, with - out you each mo - ment seems blue.'.

The piano accompaniment continues with two staves, maintaining the harmonic and rhythmic support for the vocal line.

(She)

When you're a - way, dear, Each hour's a day, dear, Min-utes just drag a-long,

The female vocal melody is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and sentimental, with lyrics: 'When you're a - way, dear, Each hour's a day, dear, Min-utes just drag a-long,'.

The piano accompaniment for the female part consists of two staves (treble and bass clef). It provides a harmonic and rhythmic foundation for the vocal line, featuring chords and a steady eighth-note bass line.

(He)

Sec-onds just lag a - long! Dear - ie, I want you, I

fp

(She)

want you a - lone, Dear - ie, I want you to

(He)

be all my own. Con-found the fate, love, That makes us

(She)

wait, love! Cheer up, dear, Cheer up, dear, It's on - ly a year!

(He has taken out his watch)

sf

Refrain

She Tick a tick a tick a tick a tick a tick a tick!
He Tick - a - tick, tick - a - tick! Count each sec-ond, dear, _____ And we've
p sempre stacc.
mf
 got to wait and watch it click For one whole sol - id year! _____ There are
 six-ty lit-tle sec-onds in a min-ute, you know, Fig-ures will show, _____ Thir-ty
 thousand plus six hundred in an hour will go: Gee! they go slow!
cresc.

Eigh - ty - six thou-sand four hun-dred in a day: _____ That is

pp

o-ver fif-teen mil-lion in a half of a year! That makes thir - ty mil-lion sec-onds plus a

mil-lion — Oh dear! I can't be ex - act, for I can't find a rhyme, But a

year is a long, long time! 1. 2. time!

f

Boola Boo

Wix and Chorus

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Quasi gavotta

Mr. Wix

Once in Sou-dan sun-ny

stacc.

I be - held a fun - ny Dance called Boo - la,

Done by na - tive wo - men Who were dressed for swim-min'

stacc.

Chorus

Mr. Wix

A la hu - la. La hu - la! It's a sort of flop-py,

stacc.

Hip - pie - hip - pie - hop - py Zu - - lu

stacc.

swing, A some-what warm and ver - y naught - y,

stacc.

Real - ly Hot - ten - tot - ty Sort of thing.

rit.

rit.

Refrain

a tempo

First you hop a lit - tle, Then you stop a lit - tle,

a tempo

Cello

Then you rap-a - tap like this: Ev - 'ry oth - er count you

miss, On the down-beat you must kiss, Oh bliss, bliss!

Then you skip a lit - tle, Then you trip a lit - tle,

Some-thing like a kan - ga - roo; _____ And then you sway, _____

Then a lit-tle jig-gle-jag-gle, Sway; _____ Then a lit-tle wrig-gle-wrag-gle,

stacc.

That's the way the Zu - lus do The boo - la boo, In

'Cello stacc.

1. Tim - - buck - - - too! 2. too! _____

sfz

Love-Land

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Valse lento

a tempo

My love-ship seems drift - - ing, My

love-tide seems shift - - ing, Look where I may,

Sea-waves all gray Ev - er seem lift - - ing;

Yet some-where be - hind them, Where

love has en - shrined them, There, some-where out

there, There lie my Love - - lands fair. *rit.*

Refrain

a tempo

Love - land, Love - land, Tell me where you lie! _____

a tempo

North - ward? South - ward? West or East - ern sky?

Night is fall - - ing, Hear me, for I am call - - ing,

cresc. *sf* *pp*

Love - - land, Love-land, Tell me, where do you lie? _____

molto rit.

Love - - land, Love - - land, Tell me where you lie! _____

cresc. *pp*

North - - ward? South - - ward? West or East - ern sky? _____

cresc. e molto rit.

Night is fall - - ing, Hear me, for I am call - - ing.

ff

Love - - land, Love-land, Tell me, where do you lie? _____

molto rit.

Lyrics by
Otto Harbach and
Edward Clark

The Musical Snore

Lacey and Dorothy

Music by
Rudolf Friml

Allegretto

The piano introduction is in 2/4 time, key of D major. It features a lively melody in the right hand and a supporting bass line in the left hand. A snore sound effect is indicated by a bracketed note in the right hand.

(Snore)

Mrs. P.
(Snore)

Lacey 1. Some-thing sound-ed queer,
Dorothy 2. Sh! What did she say?

8.....

The vocal melody for Lacey and Dorothy is in 2/4 time, key of D major. The piano accompaniment continues with a similar rhythmic pattern. A snore sound effect is indicated by a bracketed note in the right hand.

(Snore)
Wix

Sound-ed ver - y near. Dorothy O - ver here some - where
Lacey Take that iron a - way! Mrs. P. Make it good and hot!

The vocal melody for Dorothy and Mrs. P. is in 2/4 time, key of D major. The piano accompaniment continues with a similar rhythmic pattern. A snore sound effect is indicated by a bracketed note in the right hand.

No, it's o - ver there! Both Let us in - ves - ti -
 Dorothy She is talk - ing plot! Lacey What a — fun - ny

gate and see What - ev - er it can be. — I'm a -
 thing 'twould be If some time he and she — Had been

fraid it's no-thing more — Than a lit - tle sim - ple snore.
 friends, or may - be more! — Dorothy We may learn it from their snore!

Refrain

S - n - o - r - e
Mrs. P.

Dorothy

1-2. There she goes a - gain!

Snore
Wix

Lacey

Both

There he blows a - gain! Like two ships that

sig - nal each oth - er When at night they pass one an - oth - er.

Snore (Mrs. P.) Dorothy Snore (Wix)

There she goes a - gain!

Lacey Both

There he blows a - gain! Who'd have thought such a mu - si - cal score Could de -

1. 2.

vel - op from a sim - ple snore? snore?

Introduction to I'm Only Dreaming

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Cadenza

r. h.

l. h.

Crescendo

Diminuendo

Andante

Harp

legato

Andante

p

This block contains the first system of a musical score. The top system is for a Harp, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The music is marked *legato* and consists of a continuous, flowing line of eighth notes with long, sweeping ties. The bottom system is for an Andante section, featuring a grand staff (treble and bass clefs) and the same key signature. It is marked *p* (piano) and begins with a series of chords in the right hand and single notes in the left hand, with long ties indicating a slow, sustained tempo.

This block contains the second system of the musical score. The top system continues the Harp part with its flowing eighth-note pattern and ties. The bottom system continues the Andante section, showing a progression of chords in the right hand and single notes in the left hand, maintaining the slow, sustained tempo.

This block contains the third system of the musical score. The top system continues the Harp part. The bottom system continues the Andante section, showing a progression of chords in the right hand and single notes in the left hand.

First system of a musical score in A major (three sharps). The system consists of two grand staves. The upper grand staff has a treble clef and contains two staves with complex, rapid sixteenth-note passages, mostly beamed in groups of four, with long slurs spanning across measures. The lower grand staff has a bass clef and contains two staves with simpler accompaniment, including quarter and eighth notes, and some chords.

Second system of the musical score. It features two grand staves. The upper grand staff (treble clef) includes the instruction *rall.* at the beginning and *a tempo* further along. It contains rapid sixteenth-note passages with slurs. The lower grand staff (bass clef) also includes the instruction *rall.* and *a tempo*. It features a mix of chords and moving lines, with some slurs and a fermata in the right hand.

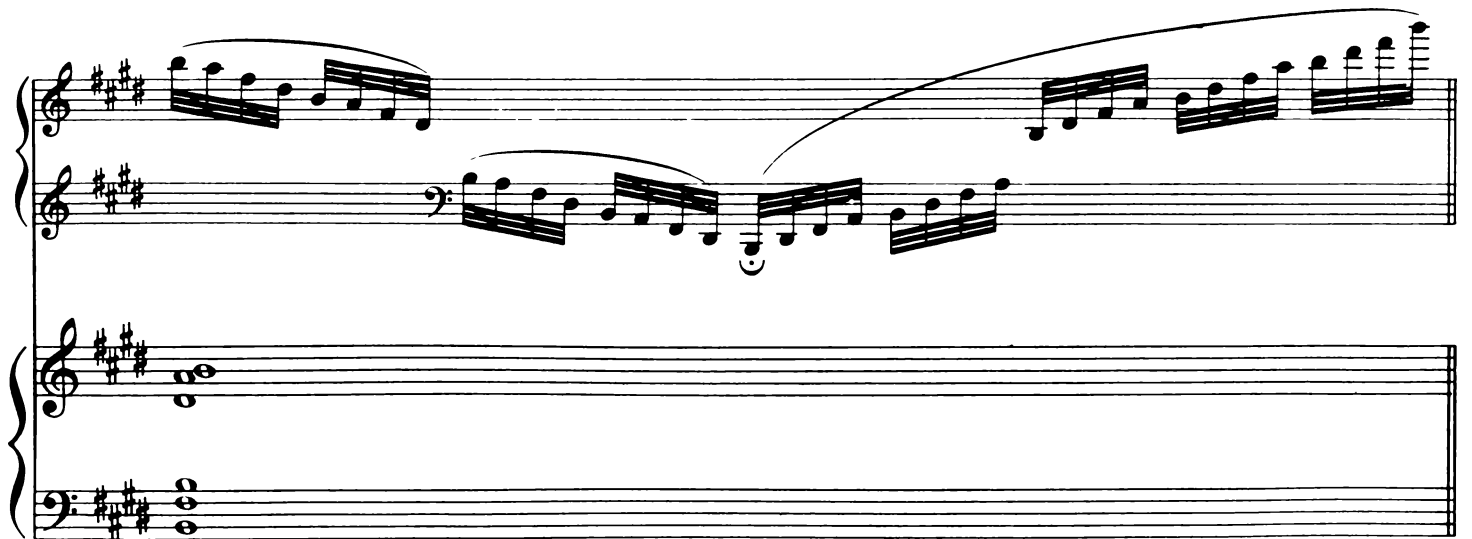
Third system of the musical score. The upper grand staff (treble clef) features rapid sixteenth-note passages with slurs and some triplet markings (indicated by a '3' over a bracket). The lower grand staff (bass clef) contains chords and moving lines, with some slurs and a fermata in the right hand.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (indicated by two sharps: F# and C#). The upper staff features a series of eighth-note chords, each beamed together and connected by a long, sweeping slur that spans the entire system. The lower staff contains a sequence of eighth-note chords, also beamed together, with a similar slur. The system concludes with a double bar line.



The second system of musical notation also consists of two staves in treble and bass clefs, maintaining the D major key signature. The upper staff continues the pattern of eighth-note chords beamed together and slurred across the system. The lower staff features a series of eighth-note chords, beamed together, with a slur. The system ends with a double bar line.



The third system of musical notation consists of two staves in treble and bass clefs, in D major. The upper staff shows a series of eighth-note chords beamed together and slurred. The lower staff features a series of eighth-note chords beamed together and slurred. The system concludes with a double bar line.

attacca

I'm Only Dreaming

Georgiana and Chorus

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Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Quasi Gavotta

Georgiana

Walk - ing! — Im real - ly walk - ing, — Im real - ly walk - ing and talk - ing, Tho' I'm

fast a - sleep, Glid - ing — like some ghost, glid - ing, — In shad - ows

hid - ing, When pale stars peep. Some

war - y witch - 's pow'r Seems guard - ing the hour. I

fear no path-way rough or steep; But if you break the thrall, Then

I will sure - ly fall: I'm on - ly safe when I'm a - sleep.

rit.

Refrain

Dream - ing! I'm on - ly dream - ing, My eyes are

gleam - ing, Yet I'm a - sleep; So please re -

frain from call - ing, Or I'll be fall - ing Down

thro' some mys - ti - cal deep; You'd bet - ter keep, you'd bet - ter keep me fast a - sleep, But if you'd

rit.

wake me, ——— Just come and take me, ——— And gen - tly

shake me ——— Till I come to; Then

cresc.

hold me, ——— Be bold and hold me, hold me — And

I will a - wake for you.

Flute

Violin

Dream - ing! I'm on - ly dream - ing, My eyes are

gleam - ing, Yet I'm a - sleep; So please re -

frain from call - ing, Or I'll be fall - ing Down thro' some mys-ti-cal

deep; You'd bet - ter keep, you'd bet - ter keep me fast a - sleep; But if you'd

tr. *rit.*

wake me, Just come and

take me, And gen - tly

shake me Till I come to; Then

hold me, Be bold and hold me, hold me - And

I will a - wake for you.

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Finale

Allegro moderato

Some strange, pe-cu-liar feel - - ing

O'er you ___ comes slow-ly steal - ing. It throws your nerves at six - es and at

sev - ens, Makes you feel as tho' you're climb - ing

up to the heav - ens; Then dear, — di - vine e mo - - tions

Give you — such frisk-y no - tions! First you're glad, and then you're sad,

Lose what - ev - er sense you had, And you're in love, in love! —