



*Miss*  
3

F. RAY COMSTOCK

and

WILLIAM ELLIOTT

*Present*

The Fifth New York Princess Theatre Musical Production

# OH, LADY! LADY!!

Book and Lyrics by

GUY BOLTON and P. G. WODEHOUSE

Music by

JEROME KERN

Staged by

ROBERT MILTON and EDWARD ROYCE

PRICE, TWO DOLLARS

New York

T. B. HARMS COMPANY

62 West 45th Street

---

Copyright MCMXVIII, by T. B. Harms Co.

All rights reserved

International Copyright secured



## MUSICAL NUMBERS

Princess Theatre Orchestra, under the direction of

MAX HIRSCHFELD

### ACT I

OVERTURE	3
1 OPENING CHORUS ( <i>Molly and Girls</i> ).....	15
2 DUET ( <i>Molly and Willoughby</i> ).....“Not Yet”.....	25
3 TRIO ( <i>Hulk, Spike and Willoughby</i> ).....“Do It Now”.....	28
4 DUET ( <i>Spike and Fanny</i> ).....“Our Little Nest.....	32
5 SONG ( <i>Molly and Girls</i> ).....“Do Look At Him”.....	36
6 SONG ( <i>Will and Girls</i> ).....“Oh, Lady! Lady!!.....	39
7 SONG ( <i>May and Underwood</i> ).....“You Found Me and I Found You”..	45
8 FINALE ( <i>Company Ensemble</i> ).....	49

### ACT II

9 OPENING ( <i>Miss Sperry and Ensemble</i> ).....“Moon Song” .....	59
10 SONG ( <i>May and Boy</i> ).....“Waiting Around The Corner”.....	63
11 SONG ( <i>Molly and Girls</i> ).....“When The Ships Come Home” ..	66
12 MELODRAMA ( <i>Will and Molly</i> ).....	69
13 DUET ( <i>Will and Molly</i> ).. ..“Before I Met You”.....	72
14 TRIO ( <i>Will, Spike and Fanny</i> ).....“Greenwich Village” .....	76
15 DUET ( <i>Underwood and May</i> ).....“Wheatless Day”.....	80
16 TRIO ( <i>Will, Underwood and Twombly</i> ).....“It's a Hard, Hard World for a Man”	84
17 FINALE ( <i>Ensemble</i> ) .....	88





## CAST OF CHARACTERS

(In the order of their appearance)

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

## SYNOPSIS OF SCENES

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

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



3  
Oh Lady! Lady!  
Overture

JEROME KERN.  
arr. by Chas. Miller

Maestoso. "Bridesmaids chorus from Finale Act I"

Piano. *fff*

The musical score is written for piano. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Maestoso'. The score is divided into four systems. The first system includes a 'Piano. *fff*' marking. The second system includes a 'Wedding Chimes' section. The third system includes a 'both hands two octaves higher... loco.' marking. The fourth system includes a 'poco a poco riten.' marking. The score concludes with a double bar line and a key signature change to B-flat major.

Moderato. "You found me and I found you!"

*mf (lightly.)*

*rall.*

Rather Slow.  
(molto staccato.)

*p-f 2<sup>nd</sup> time, a little faster.*

The musical score consists of five systems of staves. The first system includes a dynamic marking *p-f* and a tempo instruction *2<sup>nd</sup> time, a little faster.* The notation includes various note values, rests, and articulation marks. The second system continues the piece with similar notation. The third system features a key signature change to two flats (B-flat and E-flat) and includes a repeat sign. The fourth system continues the piece with similar notation. The fifth system includes a first ending bracket labeled '1' and a second ending bracket labeled '2', leading to a final key signature change to three flats (B-flat, E-flat, and A-flat).



Allegretto. "Some little girl!"

First system of musical notation for "Some little girl!". The piece is in 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked Allegretto. The dynamic is *mf* (mezzo-forte) with a crescendo hairpin. The instruction "(daintily and not too fast.)" is written below the staff.

Second system of musical notation for "Some little girl!". The right hand continues the melody with various chordal textures. The left hand maintains the bass line with some rests.

Third system of musical notation for "Some little girl!". The right hand continues the melody with various chordal textures. The left hand maintains the bass line with some rests.

Fourth system of musical notation for "Some little girl!". The right hand continues the melody with various chordal textures. The left hand maintains the bass line with some rests. The instruction *cresc. e poco accel.* (crescendo and a little acceleration) is written below the staff.

Fifth system of musical notation for "Some little girl!". The right hand continues the melody with various chordal textures. The left hand maintains the bass line with some rests. The instruction "Before I Met You." is written above the staff.

Sixth system of musical notation for "Some little girl!". The right hand continues the melody with various chordal textures. The left hand maintains the bass line with some rests.



(not too fast.)

*a tempo.*

*p.f*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music begins with a treble clef staff containing a series of eighth and sixteenth notes, followed by a double bar line. The bass clef staff contains a series of eighth and sixteenth notes. The tempo marking '(not too fast.)' is above the treble staff, and 'a tempo.' is below the bass staff. The dynamic marking 'p.f' is placed above the treble staff.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music continues with various note values and rests.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music continues with various note values and rests.

1

2 Allegretto,

*f*

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music continues with various note values and rests. The first measure is marked with a '1' and the second measure with a '2'. The tempo marking 'Allegretto,' is above the treble staff, and the dynamic marking 'f' is below the bass staff.

"Not Yet."

(dreamily.)

*p*

The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music continues with various note values and rests. The tempo marking '"Not Yet." (dreamily.)' is above the treble staff, and the dynamic marking 'p' is below the bass staff.

The sixth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music continues with various note values and rests.



Moderato. (alla barchiola) "Moon Song."



Moderato. *a tempo, espressivo*  
*rall.* *mf*  
*molto.*  
*poco accel. e cresc.*  
*rall.* *poco mosso.*  
*accel.* *rall.* *broaden.*

This musical score is for a piano piece titled "Oh Lady! Lady. Selection." It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo and mood markings include "Moderato.", "a tempo, espressivo", "molto.", "poco accel. e cresc.", "rall.", "poco mosso.", "accel.", and "broaden.". The score features various musical notations such as slurs, ties, and dynamic markings like "mf".

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a mix of chords and moving lines. A dynamic marking of *rall. e dim.* is present in the right hand.

Second system of the musical score. It begins with the tempo marking **Agitato.** in the treble staff. The music is characterized by rapid, rhythmic patterns. Dynamic markings include *mf*, *cresc.*, *e accel.*, and *ff*.

Third system of the musical score. It begins with the tempo marking **Allegro moderato. "It's a hard, hard world."** in the treble staff. The music features a melody in the treble and a bass line in the bass. Dynamic markings include *mf*, *ff*, and *ffz*. An *E.D.* (End of Disc) marking is present in the bass staff.

Fourth system of the musical score. It continues the melody and bass line from the previous system. The music is in a 4/4 time signature with a key signature of two flats.

Fifth system of the musical score. It continues the melody and bass line. The music is in a 4/4 time signature with a key signature of two flats.

Sixth system of the musical score. It concludes the piece with a final melody and bass line. The music is in a 4/4 time signature with a key signature of two flats. A dynamic marking of *ffz* is present in the right hand.



## Slower. "Wheatless Day."

*mf daintily.*

*accel.*

*e cresc.* *poco rall.*

**Allegro con spirito.**

*f*

*mf, ff*



W. J. 17



This page contains six systems of musical notation for piano. The first system includes a forte dynamic marking (*ff*). The second system features a crescendo hairpin. The third system includes a first ending bracket labeled '1'. The fourth system includes a second ending bracket labeled '2'. The fifth system includes an acceleration marking (*accel.*) and a deceleration marking (*deliberato.*). The sixth system includes a first ending bracket labeled '1'. The music is written in a key with one flat and a 2/4 time signature.

Moderato.

The musical score is written for piano and consists of six systems of staves. The first system begins with the tempo marking 'Moderato.' and the dynamic 'ff broadly.' The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system contains two staves. The second system also contains two staves. The third system contains two staves. The fourth system contains two staves, with the tempo marking 'Allegro assai.' appearing above the right staff. The fifth system contains two staves, with the tempo marking '(very fast.)' above the left staff and 'accel.' above the right staff. The sixth system contains two staves, with the tempo marking 'lunga. sffs' above the right staff. The score includes various musical notations such as chords, single notes, rests, and dynamic markings.

*ff broadly.*

*Allegro assai.*

*rall.*

*ff*

*(very fast.)*

*accel.*

*lunga. sffs*

15  
Opening Chorus Act I.

*Vivo.*  
Piano. *p*

*Andantino quasi Gavotte.*

*mf*

*poco accel.*

*(Curtain.)*





(Dialogue.) Entrance of Bridesmaids.



First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The music is in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand.

Second system of musical notation, measures 5-8. The key signature has two flats (B-flat and E-flat). The music is in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand.

Third system of musical notation, measures 9-12. The key signature changes to two sharps (F-sharp and C-sharp). The music is in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The text "(Entrance of Molly.)" is written above the staff.

Fourth system of musical notation, measures 13-16. The key signature has two sharps (F-sharp and C-sharp). The music is in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The text "Violin Solo." is written above the staff. The tempo marking "Lento." is written below the staff. The dynamics "p" (piano) and "rit." (ritardando) are also present.

Fifth system of musical notation, measures 17-20. The key signature has two sharps (F-sharp and C-sharp). The music is in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo marking "Allegro." is written above the staff. The text "(Girls crowding around Molly.)" is written below the staff.

Sixth system of musical notation, measures 21-24. The key signature has two sharps (F-sharp and C-sharp). The music is in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand.

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

This is the day— that seemed

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

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

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

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

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

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

knew. Soon I shall wake\_ and find out my mis-take\_ for I

know it's too good\_ to be true Try my

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

I'm to be mar - ried to - day. —

Allegro  
CHORUS.

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

thought it would nev - er ap - pear

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



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

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

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

She can't be - lieve\_ that she's just on the eve\_ of such

bliss as no girl\_ ev - er knew Soon she may wake\_ and find

out her mis - take\_ for it's real - ly too good\_ to be

true Try her best to im - ag - ine it  
 though she may She just can't re - al - ize  
 she's to be mar - ried to - day.

The musical score is written for voice and piano. The key signature is G major (one sharp). The vocal line consists of two staves. The piano accompaniment consists of two staves. The lyrics are written below the vocal staves. The score is divided into four systems. The first system contains the first line of the chorus. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line and ends with a double bar line. The piano part features a variety of textures, including chords, arpeggios, and moving lines.

## Not Yet.

Lyric by  
P. G. WODEHOUSE

Music by  
JEROME KERN.

Moderato.  
*delicato.*

Piano.

*mf* *p*

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

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

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

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

Chorus.

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

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

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

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

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "- moon — None near us — to see or hear us —".

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

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "— The whole wide world we will for - get — Oh, what". The piano accompaniment features chords and moving lines in both hands.

joy to stay — in your arms all day — But not yet um -

*(Hum.)*

This system contains the fifth and sixth staves of music. The vocal line includes the lyrics: "joy to stay — in your arms all day — But not yet um -" and is marked with *(Hum.)*. The piano accompaniment continues with harmonic support.

- m Not yet. — yet. —

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics: "- m Not yet. — yet. —". The piano accompaniment features a repeat sign and a second ending marked with a '2'.

28  
Do It Now.  
Trio.  
(Bill - Hale - Spike)

(BILL.)

VOICE.

Piano.

Oh — when I fell in  
Oh — when I fell in

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

(HALE.)

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

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

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

*rall.*

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

*a tempo.*

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

**Chorus.**  
(ALL.)

Let three friend - ly na - tives tell you this

*p-f*



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

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

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

Grab your hat and beat it for the street.

*f* *encore.*

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

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

*pp* *encore.*

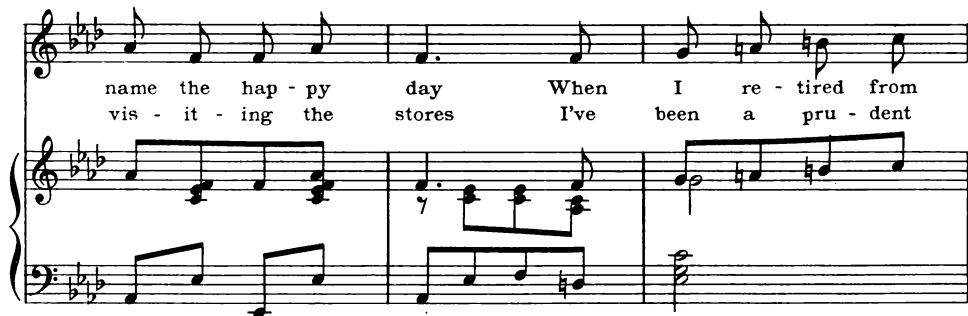
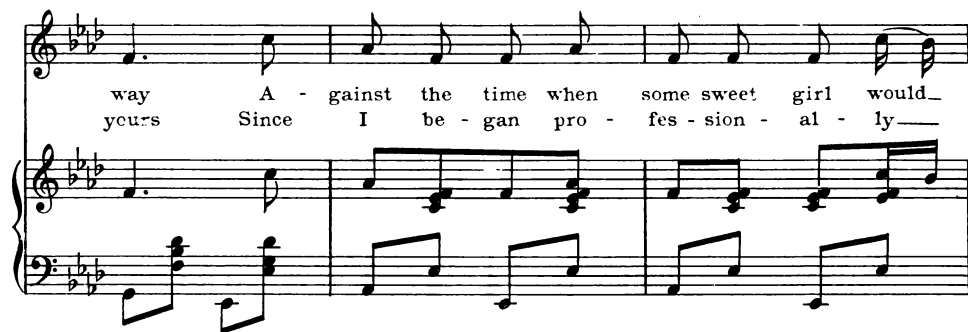
love to - day Take the tip from us and do it

1 now. 2 now.

(Spike and Fanny.)

Music by  
**JEROME KERN.**

Allegro moderato.



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

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

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

Chorus.

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

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

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

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

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

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

The first system of the musical score for 'Our Little Nest'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The vocal line begins with a half note 'fair', followed by eighth notes 'ly', 'good', and a half note 'sized'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system of the musical score. The vocal line continues with a half note 'e', eighth notes 'o', 'la', a half note 'I', eighth notes 'got', a half note 'a', eighth notes 'way', a half note 'with', eighth notes 'their', a half note 'Vic', eighth notes 'tro', a half note 'la'. The piano accompaniment continues with similar chords and a bass line.

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

The third system of the musical score. The vocal line begins with a half note 'So', eighth notes 'we'll', a half note 'have', eighth notes 'mu', a half note 'sic', eighth notes 'in', a half note 'the', eighth notes 'eve', a half note 'ning', a half note 'When', eighth notes 'we', a half note 'are'. The piano accompaniment continues with similar chords and a bass line.

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

The fourth system of the musical score, ending with a double bar line. It includes first and second endings. The vocal line for the first ending is 'in our lit - tle nest.' and for the second ending is 'coz - y lit - tle nest.'. The piano accompaniment continues with similar chords and a bass line.

## Do Look At Him.

(Molly and Girls.)

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

## Valse Grazioso.

Piano. *mf* *poco rit*

The piano introduction is in 3/4 time, marked 'Valse Grazioso'. It begins with a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand starts with a half note G3, followed by a quarter note A3, and then a half note B3. The tempo is marked 'poco rit' (ritardando) and the dynamics are 'mf' (mezzo-forte).

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. The tempo is marked 'poco rit' and the dynamics are 'mf'.

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

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. The tempo is marked 'poco rit' and the dynamics are 'mf'.

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

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. The tempo is marked 'poco rit' and the dynamics are 'mf'.

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

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

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

*poco rit*

### Refrain.

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



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

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

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

Why Bill loves me. me. —

# Oh Lady! Lady!

(Will and Girls.)

Lyric by  
P.G.WODEHOUSE.

Music by  
JEROME KERN.

Vivo. (WILL.)

VOICE. A lot of fel - lows

Piano. *f* *p*

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

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

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

The musical score is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Vivo.' and the character is '(WILL.)'. The score consists of four systems. The first system shows the voice part starting with a whole rest, followed by the lyrics 'A lot of fel - lows'. The piano part provides accompaniment with chords and moving lines. The second system continues the lyrics 'I could name, Think mar - riage is a fool - ish game, But'. The third system continues 'I've dis - cov - ered more and more That be - ing sin - gle'. The fourth system concludes with 'is a bore; For life's a pret - ty dull af - fair, Chuck'. Dynamics like *f* (forte) and *p* (piano) are indicated in the piano part.

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

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The right-hand piano staff has a key signature of two sharps and a 2/4 time signature. The left-hand piano staff has a key signature of two sharps and a 2/4 time signature. The lyrics are written below the vocal staff.

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

This system contains the next two staves of music. The vocal line continues with the same melody. The piano accompaniment continues with the same harmonic structure. The lyrics are written below the vocal staff.

while. Oh, La - dy, La - dy, When you

(GIRLS.)

Tra - la - la - la - la - la - la - la!

This system contains the next two staves of music. The vocal line includes a repeat sign and a key signature change to one sharp (F#). The piano accompaniment also includes a repeat sign and a key signature change to one sharp. The lyrics are written below the vocal staff.

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

This system contains the final two staves of music. The vocal line continues with the same melody. The piano accompaniment continues with the same harmonic structure. The lyrics are written below the vocal staff.

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

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

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

start a - gain all strange and new, Clouds roll a -

-way and skies are soft and blue.

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

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

1 (GIRLS.) 2  
you. Tra-la-la-la-la-la-la you.

## Dance.

The musical score is written for piano in 3/4 time, key of D major (two sharps). It consists of five systems of staves. The first system begins with a forte (*f*) dynamic marking. The notation includes various musical elements such as chords, single notes, and melodic lines with slurs and accents. The piece concludes with a final chord in the bass staff.

This musical score is for piano and voice, spanning measures 56 to 6. The key signature is one sharp (F#), and the time signature is 4/4. The piano part is written in both treble and bass staves, while the voice part is in a single treble staff. The score is divided into six systems. The piano accompaniment features a variety of textures, including block chords, arpeggiated figures, and moving lines. The voice part consists of a single melodic line with lyrics. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like accents and hairpins. The piece concludes with a double bar line and repeat dots at the end of the sixth system.







# You Found Me And I Found You.

Words by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

*Moderato.*

Piano. *mf*

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a quarter rest, followed by a half note G4, a quarter note F4, and a half note E4. The bass line consists of a half note G3 and a half note F3. The piece concludes with a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass.

*MAY.*

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

The vocal melody is in 4/4 time, marked MAY. It begins with a quarter rest, followed by a half note G4, a quarter note F4, and a half note E4. The piano accompaniment is in 4/4 time, marked MAY. It begins with a quarter rest, followed by a half note G4, a quarter note F4, and a half note E4. The piece concludes with a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass.

*HALE.*

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

The vocal melody is in 4/4 time, marked HALE. It begins with a quarter rest, followed by a half note G4, a quarter note F4, and a half note E4. The piano accompaniment is in 4/4 time, marked HALE. It begins with a quarter rest, followed by a half note G4, a quarter note F4, and a half note E4. The piece concludes with a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass.

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

The vocal melody is in 4/4 time. It begins with a quarter rest, followed by a half note G4, a quarter note F4, and a half note E4. The piano accompaniment is in 4/4 time. It begins with a quarter rest, followed by a half note G4, a quarter note F4, and a half note E4. The piece concludes with a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass.

MAY.

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

HALE.

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

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

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

## Chorus.

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

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

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

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

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

The first system of the musical score for 'You Found Me etc.' features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'There was I, and there were you Three thou-sand miles a - part!'.

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

The second system continues the melody and accompaniment. The lyrics are: 'Whod have bet that we would ev-er have met At the start? But it's'.

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

The third system continues the melody and accompaniment. The lyrics are: 'clear to me, 'Twas meant to be. In spite of ev - 'ry bar; For'.

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

The fourth system concludes the piece. The lyrics are: 'I found you, and you found me, You see, and here\_ we are. —'. The piano part includes a 'rall.' (rallentando) marking and a 'p' (piano) dynamic marking. The system ends with a double bar line and a repeat sign.

49  
Finale.  
ACT I.

Allegro robusto.

Piano.

*mf*

Jubilate.

*f*

(Bridesmaid and Men.)

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

long. For to - mor - row We'd feel sor - row

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

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

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

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system contains the first line of music. The second system contains the second and third lines of music. The third system contains the fourth and fifth lines of music. The lyrics are written below the vocal line. There are several triplets marked with a '3' and a slur. The piano accompaniment features chords and moving lines in both hands. The score ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

(Will &amp; Molly.)

— cess. Oh dear!

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

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

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



-ni - ted, Well not be in-vit - ed For, they've of - ten shown,  
 To some spot Where we'll not, we'll  
 lov - ers are de - light - ed Just to be a - lone.  
 not be in - - vit - - ed.

(GIRLS.)  
 Just to have a man who loves you! There can  
 be no great - er bliss.

(MEN.)

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

*mf* *p*

(GIRLS.)

real-ly should-n't miss. We'll get hold of hus-bands too some -

*p* *p*

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

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

now. — (Clock.)

*rall.* *p*

(Melodrama.)  
Andante. (Slow.)

54

The first system of musical notation is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over a measure in the right hand.

The second system continues the melodic and harmonic development. The right hand has more complex figures, including some triplets and sixteenth-note runs. The left hand maintains a consistent rhythmic pattern.

The third system shows a gradual slowing down, indicated by the *rall.* marking and a hairpin decrescendo. The right hand features dense chords and the left hand has longer note values.

The fourth system transitions into a new tempo and mood. It begins with the tempo change marking *Allegro, Molly. (Spoken.)* and a forte (*f*) dynamic. The right hand has a more active, rhythmic melody, and the left hand provides a driving accompaniment.

The fifth system continues the *Allegro* section. Above the staff, the lyrics "Come dear, You're all right now!" are written. The music features a mix of chords and moving lines in both hands, ending with a final chord.

*Sop.*  
*Alto.*  
*Tenor.*  
*Bass.*

Smart pa - pers will send re - port - ers

Whom we must of course im - press;

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

(Spoken.)  
Fanny. Wait!

Valse allegretto.

-cess.

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) and 3/4 time. The first staff has a vocal line with a fermata and a rest, followed by a measure of rest. The second staff has a vocal line with a fermata and a rest, followed by a measure of rest. The bottom staff is a piano accompaniment in G major and 3/4 time, featuring a series of chords and a melodic line. The system concludes with a double bar line and a key signature change to A major (two sharps).

The second system of the musical score consists of two staves. The top staff is a piano accompaniment in A major and 3/4 time, featuring a series of chords and a melodic line. The bottom staff is a piano accompaniment in A major and 3/4 time, featuring a series of chords and a melodic line. The system concludes with a double bar line and a key signature change to A major (two sharps).

The third system of the musical score consists of two staves. The top staff is a piano accompaniment in A major and 3/4 time, featuring a series of chords and a melodic line. The bottom staff is a piano accompaniment in A major and 3/4 time, featuring a series of chords and a melodic line. The system concludes with a double bar line and a key signature change to A major (two sharps).

The fourth system of the musical score consists of two staves. The top staff is a piano accompaniment in A major and 3/4 time, featuring a series of chords and a melodic line. The bottom staff is a piano accompaniment in A major and 3/4 time, featuring a series of chords and a melodic line. The system concludes with a double bar line and a key signature change to A major (two sharps).

The fifth system of the musical score consists of two staves. The top staff is a piano accompaniment in A major and 3/4 time, featuring a series of chords and a melodic line. The bottom staff is a piano accompaniment in A major and 3/4 time, featuring a series of chords and a melodic line. The system concludes with a double bar line and a key signature change to A major (two sharps).

*Poco animato.*

(WILL.)

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

*mf* *p*

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

*Agitato.*

keep me from my pet.

*Maestoso.*

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

*mf*

Molly (*Spoken*)

(MOLLY)

I Can't believe it.

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

yet, Not yet.

*p* *f*

makes me thrill I love him — be - cause he's

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

*8va.*

## Opening Act II.

Moderato (maestoso.)

Piano.

*mf*

*più mosso.*

*cresc.*

*mf*

*mf*

*f rit.*

*p*

Allegretto grazioso.

(HALE &amp; CHORUS.)

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

*(Pedal) (and let chords sound.)*

*ben sostenuto.*



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

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

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

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





*2nd time mixed chorus (unisono.)*

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

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

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

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

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

-ing Tell me Oh! sil - vry moon, How will it

be? Is there a chance that sh'ell love me?

*delicato.*

2 SOP. ALTO.  
me? That sh'ell love me?

TEN. BAR. & BASS.

*sempre.* *L. H.* *3* *sva.*

# Waiting Around The Corner

Lyric by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Moderato.

Piano. *f*

*ff*

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

*p*

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

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

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

## Chorus.

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

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

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

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

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

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

1 late. \_\_\_\_\_ Some late. \_\_\_\_\_ 2  
late. \_\_\_\_\_ Some late. \_\_\_\_\_

*ff*



# When The Ships Come Home.

Lyric by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Moderato.

Piano.

The piano introduction is in 4/4 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-2

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

This system contains the first two staves of music. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

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

This system contains the next two staves of music. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff.

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

This system contains the third and fourth staves of music. The chorus begins with the word 'Chorus.' above the first staff. The lyrics are written below the vocal staff.

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

This system contains the fifth and sixth staves of music. The lyrics are written below the vocal staff.

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

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

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

1 last. Yes, all the lit - tle last. 2

*pp* R.H.

L.H.

## Melodrama

Piano.

(WILL.)

When this —

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

hon - ey - moon — None near us —

— to see or hear us — The whole wide world we

(MOLLY)

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

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

*pp*

This musical score is written for piano in D major, indicated by two sharps (F# and C#) in the key signature. The music is organized into five systems, each consisting of a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part features a melodic line with various intervals, including eighth and sixteenth notes, and rests. The left-hand part provides a harmonic foundation with chords and moving bass lines. The notation includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. The piece concludes with a double bar line at the end of the fifth system.

# Before I Met You.

Lyric by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Voice.  Pre -  
My

Piano.  *f* *p*

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

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

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

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

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

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



## Chorus.

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

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

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

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

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

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

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

1  
you. But you.  
you. But you.

2  
you. But you.

*fz*

## Greenwich Village.

Lyric by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

*Moderato.*

VOICE.

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

Piano.

*mf* *p*

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

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

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

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

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

### Refrain.

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

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

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

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

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

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

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

sort of sort of kind of It's a

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

## Wheatless Day.

Lyric by  
P. G. WODEHOUSE

Music by  
JEROME KERN.

Moderato.

Piano.

*mp*

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

*p*

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

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

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

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

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

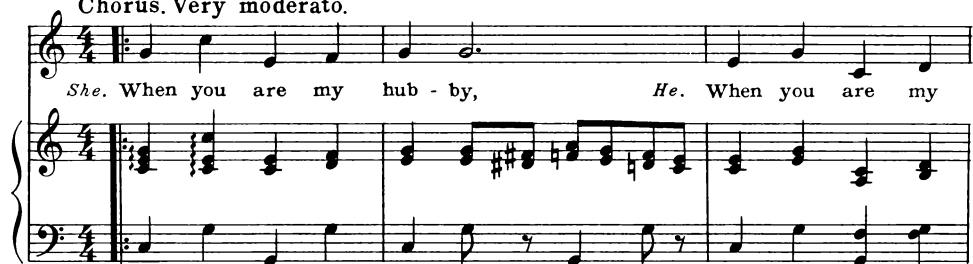
you be-grudge that fav - or To her whom you a - dore? I  
-haps a lit - tle strang - er Will come to us one day: But,





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

Chorus. *Very moderato.*



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



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



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

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

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

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

bliss - less, kiss - less day. day. \_\_\_\_\_

# It's A Hard, Hard World.

Lyric by  
P. G. WODEHOUSE.

Music by  
JEROME KERN

Moderato.

Piano.

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, marked 'Moderato' and 'Piano.' The piano part features a series of chords in the right hand and a simple bass line in the left hand. The vocal melody enters in the second measure. The lyrics are: 'No wom-an yet\_ has un-der- stood\_ We try our hard- est The his- try books\_ are full of tales\_ Of fel- lows who were to be good;\_ But some- thing al- ways seems to in- ter- per- fect whales\_ At vir- tue when they start- ed their ca- - fere. No Sir grat- i- tude\_ our -reer. Lan- ce- lot\_ to'. The piano accompaniment continues with chords and a bass line, providing harmonic support for the vocal melody. The score is written in a single system with four staves: two for the piano and two for the voice.

at - ti - tude\_ was ev - er known to win;  
glance a lot\_ at girls was ev - er known;

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

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

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

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

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

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

Chorus.

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

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

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

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

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

## Finale Ultimo.

Ensemble.  *f*

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

Piano. 



home a-cross the sea \_\_\_\_\_ The wea - ry jour - ney



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

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

*R. Hossia.*

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

sail- ing home at last. —————

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



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

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

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

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