

# CUTIE

ARTHUR  
HAMMERSTEIN  
PRESENTS

# THE BLUE KITTEN

BOOK & LYRICS BY  
OTTO HARBACH & Wm. CAREY DUNCAN  
MUSIC BY  
RUDOLF FRIML

FOUNDED ON  
"LE CHASSEUR DE CHEZ MAXIM'S"  
by YVES MIRANDE & GUSTAVE QUINSON

STAGED BY  
EDGAR SELWYN  
NUMBERS & ENSEMBLES BY  
LEON ERROL

#### VOCAL SELECTIONS

I've Found A Bud Among  
The Roses  
When I Waltz With You  
A Twelve O'clock Girl In A  
Nine O'clock Town  
The Best I Ever Get Is The  
Worst Of It  
Cutie  
Smoke Rings  
Madeleine  
Where The Honeymoon Alone  
Can See  
Blue Kitten Blues

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# CUTIE

3

Words by  
OTTO HARBACH

Music by  
RUDOLF FRIML

In slow Fox Trot time

Piano

The piano introduction consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *sfz* (sforzando) and *rit* (ritardando).

*p* *a tempo*

Dear - ie, Dear - ie, Don't you re - call  
Slow - ly, Slow - ly, I turned and then

*a tempo*

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a *p* (piano) dynamic marking and a 7-measure rest in the left hand.

*rit* *ten* *a tempo*

Just when and how you met me?  
Your ten - der eyes met mine dear.

The second line of the song continues the vocal melody and piano accompaniment. It includes dynamic markings for *rit*, *ten*, and *sf* (sforzando).

Dear - ie, Dear - ie, I see it all  
Smil - ing, sweet - ly, So frank and fair

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a key signature change to one sharp (F#) in the final measure.

The meet - ing quite up - set — me.  
The mo - ment seemed di - vine — dear.

*pp*  
Se - rene I strolled a - long that day in spring —  
And then to - geth - er down the Av - e - nue —

*rit.*  
You strolled be - hind and kept a - whis - - p'ring.  
We strolled a - long and I re - plied to you.

*rit.*  
L.H.

**Refrain**  
*p fa tempo*

Cut - ie, whose beau - ty are you? —

*p fa tempo*

Give me, oh, give me a

clue Do you want me to

stay Or must I run a -

- way? Am I, oh,

am I de 'trop?

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "am I de 'trop?" and features a melodic line with a long note at the end. The piano accompaniment includes chords and moving lines in both the right and left hands, with some notes marked with accents.

Won't you, oh, won't you, say no?

The second system continues the musical score. The vocal line has the lyrics "Won't you, oh, won't you, say no?" and shows a melodic line with a long note. The piano accompaniment features chords and moving lines, with some notes marked with accents.

Come on and give me

The third system of the musical score. The vocal line has the lyrics "Come on and give me" and features a melodic line with a long note. The piano accompaniment includes chords and moving lines, with some notes marked with accents.

one lit - tle sign Give

The fourth and final system of the musical score. The vocal line has the lyrics "one lit - tle sign Give" and features a melodic line with a long note. The piano accompaniment includes chords and moving lines, with some notes marked with accents.

me that look di - vine that says, oh

This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "me that look di - vine that says, oh". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings like *mf* and *f* throughout.

Cut - ie my du - ty is clear

This system contains the second line of music. The vocal line continues with the lyrics "Cut - ie my du - ty is clear". The piano accompaniment continues with similar harmonic support. Dynamic markings include *f* and *mf*.

I've got to love you dear.

This system contains the third line of music. The vocal line has the lyrics "I've got to love you dear." and includes a first ending bracket labeled "1". The piano accompaniment features a more active bass line. Dynamic markings include *f* and *mf*.

dear.

This system contains the fourth line of music. The vocal line has the lyrics "dear." and includes a second ending bracket labeled "2". The piano accompaniment concludes the piece with a *p* (piano) dynamic marking. The system ends with a double bar line.

ANOTHER "SUNSHINE OF YOUR SMILE"

# LOVE SENDS A LITTLE GIFT OF ROSES

Words by  
LESLIE COOKE

Music by  
JOHN OPENSHAW

Refrain

Love sends a lit - tle gift of ros - es,  
Breath - ing a pray'r un - to my pos - ies,  
Torn from my heart as twi - light clos es,

*ten*

*ten*

*ten*

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. The lyrics are placed below the vocal line, with hyphens indicating syllables that span across notes. The word 'ten' is written above the vocal line in three places, likely indicating a breath mark or a specific performance instruction.

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