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OTTO HARBACH
RUDOLF FRIML

You're in Love

A M U S I C A L P L A Y

G. SCHIRMER, New York

AFTER CAREFUL EXAMINATION OF THE
INNER MARGIN AND TYPE OF MATERIAL
WE HAVE SEWN THIS VOLUME BY HAND
SO IT CAN BE MORE EASILY OPENED
AND READ.

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

M1508 music
F741627

ORIGINAL CAST OF CHARACTERS

JUDGE BREWSTER	JACK RAFFAEL
LACEY HART	LAWRENCE WHEAT
DOROTHY	MAY THOMPSON
MRS. PAYTON	FLORINE ARNOLD
GEORGIANA	MARIE FLYNN
HOBBY DOUGLAS	HARRY CLARKE
MR. WIX	AL. ROBERTS
CAPTAIN	ALBERT PELLATON
DECK STEWARD	GEORGE PIERPONT
STEWARDESS	VIRGINIA WYNN
PASSENGERS	{ BARBARA VALDINI
	{ M. CUNNINGHAM
	{ HAZEL CLEMENTS
SAILORS	{ C. BALFOUR LLOYD
	{ GILBERT WELLS
GUESTS AND FRIENDS	

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

The first system of the piano accompaniment is written for piano in 2/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The system concludes with a melodic flourish in the right hand.

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth notes and quarter notes, often beamed together. The left hand maintains a consistent accompaniment of quarter notes. The system ends with a chordal cadence.

The third system of the piano accompaniment shows the right hand with a melodic line of eighth and quarter notes. The left hand continues with a steady quarter-note accompaniment. The system concludes with a melodic phrase in the right hand.

The fourth system of the piano accompaniment features a melodic line in the right hand with eighth and quarter notes. The left hand provides a consistent accompaniment of quarter notes. The system ends with a melodic phrase in the right hand.

The fifth and final system of the piano accompaniment on this page shows the right hand with a melodic line of eighth and quarter notes. The left hand continues with a steady quarter-note accompaniment. The system concludes with a melodic phrase in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of several measures with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents (marked with 'v') throughout the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes slurs, accents, and various rhythmic figures.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes slurs, accents, and various rhythmic figures.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes slurs, accents, and various rhythmic figures.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes slurs, accents, and various rhythmic figures.

Allegretto

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamic markings include *rit.* (ritardando) and *mf* (mezzo-forte).

The second system continues the musical piece. The treble staff features a mix of eighth and sixteenth notes, often beamed together. The bass staff continues with a steady eighth-note accompaniment. There are several rests and slurs throughout the system.

The third system shows a change in dynamics with a *f* (forte) marking. The treble staff has more complex rhythmic patterns, including some sixteenth-note runs. The bass staff remains consistent with eighth-note accompaniment.

The fourth system includes a *sfz* (sforzando) dynamic marking. The treble staff has a melodic line with some grace notes. The bass staff continues with eighth-note accompaniment.

The fifth system concludes the piece. It features a *f* (forte) dynamic marking and a *rit.* (ritardando) marking. The time signature changes from 3/4 to 2/4 in the final measures. The treble staff has a melodic line, and the bass staff has a simple accompaniment.

Valse lente

The first system of musical notation for 'Valse lente' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with dotted rhythms and sustained notes.

The second system continues the piece. It includes a *cresc.* (crescendo) marking in the lower staff. The melodic line in the upper staff continues with similar rhythmic patterns, and the accompaniment in the lower staff maintains its harmonic structure.

The third system features a dynamic shift to *ffz* (fortissimo) in the upper staff, followed by a return to *p* (piano). The melodic line becomes more active with sixteenth-note passages, and the lower staff accompaniment includes some chordal textures.

The fourth system includes a *f molto rit.* (f fortissimo molto ritardando) marking in the lower staff, followed by a return to *a tempo*. The upper staff has a melodic flourish, and the lower staff accompaniment features a series of chords.

The fifth system continues the piece with a melodic line in the upper staff and a chordal accompaniment in the lower staff. The tempo remains *a tempo*.

The sixth system concludes the piece. It features a *cresc. e molto rit.* (crescendo e molto ritardando) marking in the lower staff. The upper staff has a melodic line with a final flourish, and the lower staff accompaniment includes a series of chords.

Allegretto

The first system of music features a treble staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff contains a series of chords and a melodic line. A 'rit.' (ritardando) marking is present above the bass staff in the fourth measure. The system concludes with a double bar line.

The second system begins with a mezzo-forte (*mf*) dynamic marking. It continues the musical development with various chordal textures and melodic fragments in both staves. The system ends with a double bar line.

The third system shows a key signature change to one flat (F). A 'b' (basso) marking is placed above the treble staff in the second measure. The music continues with complex harmonic structures and rhythmic patterns. The system ends with a double bar line.

The fourth system maintains the one-flat key signature and continues the piece with intricate chordal textures and melodic lines. The system ends with a double bar line.

The fifth system includes a 'b' marking above the treble staff in the second measure. The music continues with various chordal textures and melodic lines. The system ends with a double bar line.

The sixth system concludes the piece with a forte (*f*) dynamic marking. The key signature changes to two flats (Bb) in the final measure. The system ends with a double bar line.

Andante

The first system of the Andante section consists of two staves. The upper staff features a melodic line with a dynamic marking of *mf*. The lower staff provides harmonic accompaniment with sustained chords.

The second system continues the Andante section. The upper staff has a dynamic marking of *mf* and includes the instruction *l. h.* (left hand). The lower staff continues the accompaniment.

Moderato

The first system of the Moderato section consists of two staves. The upper staff has a dynamic marking of *sfz*. The lower staff features a more active accompaniment with a dynamic marking of *p*.

The second system of the Moderato section consists of two staves. The upper staff has a dynamic marking of *sfz*. The lower staff continues the accompaniment.

The third system of the Moderato section consists of two staves. The upper staff has a dynamic marking of *f*. The lower staff continues the accompaniment.

The fourth system of the Moderato section consists of two staves. The upper staff has a dynamic marking of *f*. The lower staff continues the accompaniment.

Allegretto

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. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the second measure of the right hand.

The second system continues the piece with similar melodic and harmonic textures. The right hand features a series of eighth-note patterns, while the left hand provides a steady accompaniment.

The third system shows further development of the musical themes. The right hand has more complex rhythmic patterns, including some sixteenth-note runs.

The fourth system includes a prominent melodic phrase in the right hand, characterized by a wide interval and a grace note. The left hand continues with its accompaniment.

The fifth system features a more active right hand with rapid sixteenth-note passages. The left hand maintains a consistent rhythmic accompaniment.

The sixth system concludes the page with a final melodic flourish in the right hand and a concluding bass line in the left hand. The piece ends with a double bar line.

Allegretto

The first system of the musical score is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and some grace notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a fermata over the final chord.

The second system continues the piece, marked *rit.* (ritardando). The right hand has a more active melodic line with sixteenth-note runs, and the left hand continues with eighth-note accompaniment. The system ends with a fermata.

The third system is marked *a tempo*. The right hand features a melodic line with some slurs and ties, and the left hand continues with eighth-note accompaniment. The system ends with a fermata.

The fourth system continues the piece, featuring a melodic line in the right hand with some slurs and ties, and eighth-note accompaniment in the left hand. The system ends with a fermata.

The fifth system is the final system on the page, featuring a melodic line in the right hand with some slurs and ties, and eighth-note accompaniment in the left hand. The system ends with a fermata.

A piano introduction consisting of two staves. The right hand features a series of chords and a melodic line with a fermata. The left hand plays a rhythmic accompaniment with eighth notes and rests.

Flute

Violin

mf

Musical staves for Flute and Violin. The Flute part has a melodic line with slurs and accents. The Violin part has a similar melodic line with a long slur. Below these are two piano staves with a dynamic marking of *mf*.

A piano accompaniment section consisting of two staves. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with eighth notes and rests.

First system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The first staff has a triplet of eighth notes and a trill marked 'tr'. The second staff also has a trill marked 'tr'. The piano accompaniment in the bottom two staves features chords and a melodic line.

Second system of musical notation. It consists of two staves. The top staff is a treble clef with a trill marked 'tr' and a 'rit.' marking. The bottom staff is a bass clef with a trill marked 'tr'.

Third system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The first staff has a 'rit.' marking. The piano accompaniment in the bottom two staves features chords and a melodic line.

Fourth system of musical notation. It consists of two staves. The top staff is a treble clef and the bottom is a bass clef. Both staves have an 'a tempo' marking.

Fifth system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The first staff has an 'a tempo' marking. The piano accompaniment in the bottom two staves features chords and a melodic line.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some slurs.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic complexity and includes some longer note values.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The tempo marking "Allegretto" is placed above the first staff. The music features a prominent triplet of eighth notes in the treble staff.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The tempo marking "Allegretto" is placed above the first staff. The music features a prominent triplet of eighth notes in the treble staff and a dynamic marking "f" (forte) in the bass staff.

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 music features a mix of eighth and sixteenth notes, with some chords and slurs. The bass staff includes a treble clef change in the second measure.

The second 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. The music continues with eighth and sixteenth notes, including some chords and slurs.

The third 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. The music features eighth and sixteenth notes, with some chords and slurs. The bass staff includes a treble clef change in the second measure.

The fourth 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. The music features eighth and sixteenth notes, with some chords and slurs. The bass staff includes a treble clef change in the second measure.

The fifth 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. The music features eighth and sixteenth notes, with some chords and slurs.

The sixth 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. The music features eighth and sixteenth notes, with some chords and slurs.

The first system of music consists of two staves. The treble staff begins with a melodic line in the right hand, featuring a half note followed by a quarter note, then a half note with a slur over it. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

Allegro

The second system continues the piece. It includes dynamic markings: 'fz' (forzando) and 'mf' (mezzo-forte). The notation shows a variety of rhythmic patterns and articulation marks like accents and slurs. The key signature remains two sharps.

The third system features more intricate rhythmic patterns, including sixteenth and thirty-second notes. The right hand has a more active melodic line, while the left hand provides a steady accompaniment. The key signature is still two sharps.

The fourth system continues with complex rhythmic figures and articulation marks such as accents and slurs. The texture is dense with many notes in both hands. The key signature is two sharps.

The fifth system shows a change in key signature to one sharp (F#). The notation includes a variety of note values and rests, with some notes marked with accents. The right hand has a more melodic focus, while the left hand provides harmonic support.

The sixth system concludes the page with a final melodic flourish in the right hand and a supporting bass line. The key signature remains one sharp. The notation includes various note values and rests, ending with a final cadence.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains complex chordal textures and melodic lines, while the bass staff provides a steady accompaniment.

Second system of musical notation, continuing the piece with similar complex textures in both staves.

Third system of musical notation, showing a change in texture with more sustained chords in the treble and active lines in the bass.

Fourth system of musical notation, featuring dense chordal patterns in the treble and a more rhythmic bass line.

Fifth system of musical notation, concluding the page with a final chord in the treble and a melodic phrase in the bass. A dynamic marking of *fz* (forzando) is present in the final measure.

ACT I

Opening Chorus

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Lyrics by
Otto Harbach and
Edward Clark

Music by
Rudolf Friml

Allegro

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

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

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

Be a good chap And show us the map; Ex - plain it care - ful - ly.

Be a good chap And show us the map; Ex - plain it care - ful - ly.

Be a good chap And show us the map; Ex - plain it care - ful - ly.

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

sfz ff

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 geel

Oh geel 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

Moderato

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

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! — For that's the way they
pares, — No - bod - y cares! —

ff

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*

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Married Life

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegretto

Piano introduction in 2/4 time, key of B-flat major. The music features a rhythmic accompaniment with chords and moving lines in both hands. A bell sound effect is indicated at the end of the introduction.

1. Fa-ther said, "Nev-er wed, nev-er while you have good sense!
2. Moth-er too said I'd rue, If ev-er I be-came a wife.

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_

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

The first system of musical notation for the piece 'Dance'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three flats (B-flat, E-flat, A-flat). The music features a mix of chords and melodic lines, with some notes beamed together. There are several measures with long horizontal lines above the notes, possibly indicating a sustained or held note.

The second system of musical notation. It continues the piece with similar notation to the first system, including chords and melodic fragments in both the treble and bass clefs. The key signature remains three flats.

The third system of musical notation. The notation continues, showing a progression of chords and melodic lines. The key signature is still three flats.

The fourth system of musical notation. The piece continues with various chordal textures and melodic patterns. The key signature remains three flats.

The fifth and final system of musical notation on this page. It concludes the piece with a final chord and melodic line. The key signature is three flats. There are some markings above the notes, including what appears to be an '8' with a dotted line, possibly indicating an octave or a specific fingering.

You're in Love!

Lyric by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegro moderato

The piano introduction consists of three measures. The right hand starts with a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. The music is in a key with two flats and common time.

p

Love, love, from No-ah's time to now, has puz-zled sage, Fool and

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cresc.

Saint, Each one has told his neigh-bor how to di - ag -

The vocal line continues with a crescendo (*cresc.*) dynamic. The piano accompaniment provides harmonic support with chords and a moving bass line.

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

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a half note 'nose', followed by a quarter note 'this', a quarter note 'com -', and a quarter note 'plaint,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

you, *rit.* *p* Un - til this thing has hit you, too, ——— And

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'you,', followed by a quarter rest, then a quarter note 'Un -', a quarter note 'til', a quarter note 'this', a quarter note 'thing', a quarter note 'has', a quarter note 'hit', a quarter note 'you,', a quarter note 'too,', a quarter rest, and a quarter note 'And'. The piano accompaniment includes a 'rit.' (ritardando) marking and a 'p' (piano) dynamic marking.

Refrain

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

The Refrain section begins with the vocal line and piano accompaniment. The vocal line starts with a quarter note 'some', a quarter note 'strange,', a quarter note 'pe -', a quarter note 'cu -', a quarter note 'liar', a quarter note 'feel -', a quarter note 'ing', a quarter rest, a quarter note 'O'er', a quarter note 'you', a quarter note 'comes', a quarter note 'slow -', and a quarter note 'ly'. The piano accompaniment features a 'piano' (p) dynamic and a 'rit.' (ritardando) marking.

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

The final system of the page shows the vocal line and piano accompaniment. The vocal line has a quarter note 'steal -', a quarter note 'ing.', a quarter rest, a quarter note 'It', a quarter note 'throws', a quarter note 'your', a quarter note 'nerves', a quarter note 'at', a quarter note 'six -', a quarter note 'es', a quarter note 'and', a quarter note 'at', a quarter note 'sev -', and a quarter note 'ens,'. The piano accompaniment includes a '6' (sextuplet) marking and a 'piano' (p) dynamic marking.

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

mf 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!

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

fz *f*

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

f *f animato*

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

ff *rit.* *fz*

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.

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in 2/4 time, starting with a 7-measure rest followed by a triplet of eighth notes. The piano accompaniment is in 2/4 time, with the left hand playing a triplet of eighth notes and the right hand playing a triplet of eighth notes. The tempo is marked 'Allegro'.

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

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns.

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

Detailed description: This system contains the fourth and fifth lines of the musical score. The vocal line concludes with the lyrics. The piano accompaniment concludes with a final chord.

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.

tr

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.

He Will Understand!

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Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegro moderato

Moderato comodo
Georgiana

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

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 7/8. The vocal line begins with a rest followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is placed above the vocal line in the third measure.

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

The second system continues the musical piece. It maintains the same key signature and time signature. The vocal line and piano accompaniment follow the same structural pattern as the first system. A dynamic marking of *mf* is placed above the piano accompaniment in the third measure.

Dorothy
cresc.

Dorothy and Lacey
p

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

The third system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two sharps, and the time signature is 7/8. The vocal line starts with a rest and then has eighth notes. The piano accompaniment includes chords and moving lines. Dynamic markings include *cresc.* above the piano accompaniment in the first measure and *p* above the vocal line in the second measure.

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

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in bass clef, starting with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has two sharps (F# and C#). Dynamics include *p-f* and accents.

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

f

Detailed description: This system contains the next two staves of music. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with quarter notes G2, A2, B2, and C3. Dynamics include *f* and accents.

he will un - - der stand! _____ stand! _____

1. 2.

sfz *sfz*

Detailed description: This system contains the final two staves of music. The vocal line has two endings: the first ending is a half note G4, and the second ending is a half note G4. The piano accompaniment features a first ending with a half note G2 and a second ending with a half note G2. Dynamics include *sfz* and accents.

Mignonnette

Allegro scherzando
Introduction

Rudolf Friml. Op. 26

Piano

pp rf

rf pp molto rit.

Moderato

p

rit - f

a tempo

f = p

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3 1

rit. - *a tempo*

sf *p*

3 5 5 4 1 5 4 1 3 5 4 1

1 2

3 4 3 2 2 3 4 5

1 4 3 2 1

1 4 3 2 1

3 4

5 3 1

p

5 1 5 5 2

sf *sf* *sf*

4 5 3 4

3

1 2 1

rf *rf*

3 4 2

f staccato
ff *ff* *ff* *ff*

Fingerings: 4 2, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 3 2, 5 1, 5 1, 5 1, 5 1

p *rit.*

a tempo
staccato
ff *ff*

rit.

a tempo
pp *molto rit.*

35

tr

a tempo

marcato

p

cresc. rit.

rf

a tempo

p

1 1 4 1 5 1 5 4 5 4 5 4 5 3 1 4 1 5 2 1 2 3 5 5 1 1 5 2 1 7

Buck Up!

Hobby and Chorus

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Lyrics by
Otto Harbach
and Edward Clark

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

Hobby
wed, to wed, to wed! I

molto riten.

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

cresc.

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

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

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

rit.

rit.

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

Mrs. Payton, Brewster, Hobby and Georgiana

Lyrics by
Otto Harbach and
Edward Clark

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 -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment maintains the same rhythmic pattern.

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

stacc.

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment includes a staccato instruction for the right hand.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment continues with the same rhythmic pattern.

pet— pat— hug— croon Sweet songs of love's ro - man - ces! 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

Hobby & Georgina

Georgina

The things that we must not do!
The things that we must not do!

It seems there are quite a few!
It seems there are quite a few!

I'm
I'm

game — but just the same
game — but just the same

I fear we're wed - ding just
I fear we're wed - ding just

in name. But I'll have
in name. But I'll have

Hobby

Mrs. Payton

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!
not if you're going to keep your con - tract!

By par - a - graph one and two All
By par - a - graph seven and eight Love -

Brewster

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

Musical score for Georgina, featuring a vocal line and piano accompaniment. The piano part includes a cello section. The score contains several triplet markings (3) and dynamic markings such as *f* and *sfz*.

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

Musical score for Hobby, featuring a vocal line and piano accompaniment. The piano part includes a cello section. The score contains several triplet markings (3) and dynamic markings such as *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

Musical score for Mrs. Payton, featuring a vocal line and piano accompaniment. The piano part includes a cello section. The score contains several triplet markings (3) and dynamic markings such as *f* and *sfz*.

one of the things you must not
one of the things you must not

1.

do. _____
do. _____

2.

do. _____
do. _____

Musical score for the final section, featuring a vocal line and piano accompaniment. The piano part includes a cello section. The score contains several triplet markings (3) and dynamic markings such as *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 in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "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!"

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

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a treble clef and contains the lyrics "I was cap - tured ver - y young, I was not wise or — wild; In". The piano accompaniment is written for the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support.

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

The second system continues the musical score. The vocal line contains the lyrics "fact I was, when snared and trapped, A meek and trust - ing child." The piano accompaniment continues with the same melodic and harmonic structure as the first system.

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

The third system concludes the musical score on this page. The vocal line contains the lyrics "Snatched from the cra - dle while a - sleep, That is". The piano accompaniment features a more active bass line in the right hand and a steady accompaniment in the left hand.

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;

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The second system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment includes some chords marked with an 'x' in the right hand.

Snatched from the cra - dle in my sleep!

molto rit. *l. h.* *sfz*

The third system concludes the page. The piano accompaniment features a section marked *molto rit.* (molto ritardando) and *sfz* (sforzando), with a *l. h.* (left hand) section in the right hand. The system ends with a double bar line.

FINALE

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Lyrics by
Otto Harbach and
Edward Clark

Act I

Music by
Rudolf Friml

Quasi Polka

Piano introduction for 'Quasi Polka' in 2/4 time, key of D major. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various articulations like accents and slurs.

Vocal melody for the first part of the song. The lyrics are: "Is it true? Is it true? Is there going to be a". The melody is in D major and 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

Piano accompaniment for the first part of the song. The music continues the rhythmic pattern from the introduction, with chords and single notes in both hands.

Vocal melody for the second part of the song. The lyrics are: "wed - ding? Who is who? Who is who? We have". The melody continues the rhythmic pattern from the first part.

Piano accompaniment for the second part of the song. The music continues the rhythmic pattern from the first part, with chords and single notes in both hands.

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* *f*

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! And they're

Well! It's Hob - by! And they're

Well! It's Hob - by! 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,
 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.
 tr

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

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

Abreath-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

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

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

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

Boys and Girls

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below each line. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "eye! A lit - tle sigh! A lit - tle sigh!" followed by "A lit - tle sigh when-e'er he greets you, And should he" repeated for three different vocal parts.

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;

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts have lyrics: "My trem-bling fin - ger. Ah!" followed by "touch your fin - - ger, Your trem-bling fin - ger, Just let it lin - ger;" repeated for three different vocal parts. The piano accompaniment includes dynamic markings such as *sfz* (sforzando) and accents. The key signature and time signature remain the same as in the first system.

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

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

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

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

molto rit.

a tempo

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

sfz

molto rit.

a tempo

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!

Moderato

r. h. *l. h.*

Cor.

Harp

The first system of music shows a piano accompaniment in the left hand and a harp part in the right hand. The tempo is marked 'Moderato'. The key signature has two flats. The harp part consists of arpeggiated chords, while the piano part has a more melodic line.

Brewster. Reads marriage service -

Cor.

The second system continues the piano accompaniment and introduces a cor part. The piano part has a steady rhythmic accompaniment, while the cor part has a melodic line with some grace notes.

Viol.

The third system introduces a violin part. The piano accompaniment continues with a consistent rhythm. The violin part has a melodic line with some slurs and accents.

Bells

Tromba con sord.

The fourth system introduces bells and a muffled trumpet. The piano accompaniment continues. The bells part has a rhythmic pattern, and the muffled trumpet has a melodic line.

The fifth system continues the piano accompaniment with a steady rhythmic accompaniment. The piano part has a melodic line with some slurs and accents.

ending with: "Then I _____ pronounce you man and

The sixth system continues the piano accompaniment. The piano part has a melodic line with some slurs and accents. The system ends with a double bar line.

Allegro

Chorus

Con-gra-tu - la - tions!

wife!"

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. sf

Entr'acte

Music by
Rudolf Friml

Allegretto moderato

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano dynamic marking of *mf*. A first ending bracket labeled '8' spans the first two measures. A repeat sign is placed at the end of the first two measures. The dynamic marking changes to *p-f* in the third measure.

The second system continues the piece. It features a piano dynamic marking of *cresc.* (crescendo) in the fourth measure. The music is written in two staves, with the upper staff in treble clef and the lower staff in bass clef.

The third system continues the piece. It features a piano dynamic marking of *sf* (sforzando) in the second measure and *p-f* (piano-forte) in the fourth measure. The music is written in two staves, with the upper staff in treble clef and the lower staff in bass clef.

The fourth system continues the piece. It features a piano dynamic marking of *p-f* (piano-forte) in the fourth measure. The music is written in two staves, with the upper staff in treble clef and the lower staff in bass clef.

1.

f *sf*

This system contains the first measure group of the piece. It features a treble and bass clef with a key signature of two flats. The music includes dynamic markings *f* and *sf*, and a first ending bracket labeled '1.'.

2. Allegretto

p *r. h.*

This system begins the second measure group, marked '2. Allegretto'. It includes a piano (*p*) dynamic marking and a right-hand (*r. h.*) instruction. The notation shows a melodic line in the treble and a supporting bass line.

This system continues the musical development with a treble and bass clef. It features a variety of chordal textures and melodic fragments.

p

This system continues the piece, featuring a piano (*p*) dynamic marking. The notation includes a treble and bass clef with various rhythmic and harmonic elements.

rit. *p*

This system concludes the page, marked with a ritardando (*rit.*) and piano (*p*) dynamic. It features a treble and bass clef with a final melodic and harmonic resolution.

Moderato

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. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines. A dynamic marking of *mf* is present. An 8-measure rest is indicated in the lower staff.

The second system of musical notation continues the piece. It features a sixteenth-note triplet in the upper staff, marked with a '6'. The lower staff continues with chordal accompaniment.

The third system of musical notation shows further development of the musical themes. A dynamic marking of *mf* is present. An 8-measure rest is indicated in the lower staff.

The fourth system of musical notation continues with complex chordal textures and melodic lines in both staves.

The fifth system of musical notation concludes the page. It features a dynamic marking of *f* in the lower staff.

First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). The system contains two measures. The first measure features a complex chordal texture with accents and a dynamic marking of *sf*. The second measure continues the texture with a fermata over a chord.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two measures. The first measure has a melodic line in the treble and a chordal accompaniment in the bass. The second measure features a dynamic marking of *sf* and a fermata over a chord.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two measures. The first measure has a melodic line in the treble and a chordal accompaniment in the bass. The second measure features a dynamic marking of *fz* and a fermata over a chord.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two measures. The first measure has a melodic line in the treble and a chordal accompaniment in the bass. The second measure features a dynamic marking of *fz* and a fermata over a chord.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains two measures. The first measure has a melodic line in the treble and a chordal accompaniment in the bass. The second measure features a dynamic marking of *f animato*, followed by *ff* and *rit.* (ritardando), and ends with a dynamic marking of *fz* and a fermata over a chord.

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 compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder 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, _____

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

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

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,

colla voce

ff

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

ff

Be Sure It's Light!

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Lyrics by
Otto Harbach and
Edward Clark

Music by
Rudolf Friml

Moderato

A

mf *rit.*

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

Bells

a tempo *pizz.*

Chorus Solo

Of - ten - times it proves a true ex - am - ple. Ex - am - ple! 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

rit. Refrain

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

rit.

Marziale

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

Turn night in - to day; Be

rit.

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,

The first system of the musical score consists of three vocal staves (treble, alto, and bass clefs) and a grand staff for piano accompaniment. The lyrics are: "ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,". The piano accompaniment features a rhythmic pattern with eighth and sixteenth notes, and a melodic line in the right hand.

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

The second system of the musical score consists of three vocal staves and a grand staff for piano accompaniment. The lyrics are: "so-cia-ble guys, That's why some wise man should have said Be sure it's". The piano accompaniment continues with a similar rhythmic and melodic structure to the first system.

light- and then go to bed!
 light- and then go to bed!
 light- and then go to bed!

The third system of the musical score consists of three vocal staves and a grand staff for piano accompaniment. The lyrics are: "light- and then go to bed!". The piano accompaniment concludes with a final chord and a melodic flourish in the right hand.

"A year is a long, long time"

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Lyrics by
Otto Harbach and
Edward Clark

Duet
Georgiana and Hobby

Music by
Rudolf Friml

Quasi Polka, marcato

The piano introduction is in 2/4 time, marked 'Quasi Polka, marcato'. It features a rhythmic accompaniment with chords and melodic lines in both hands. Dynamics include *p stacc.*, *fp*, and *fp*. There are accents (>) over several notes.

(He)

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

The first line of the duet features a vocal melody for 'He' and a piano accompaniment. The vocal line is in 2/4 time, with lyrics: 'Dear - ie, I'm lone - some, I'm lone - some for you,'. The piano accompaniment consists of chords and a rhythmic bass line.

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

The second line of the duet continues the vocal melody and piano accompaniment. The vocal line is in 2/4 time, with lyrics: 'Dear - ie, with - out you each mo - ment seems blue.' The piano accompaniment continues with chords and a rhythmic bass line.

(She)

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

The third line of the duet features a vocal melody for 'She' and a piano accompaniment. The vocal line is in 2/4 time, with lyrics: 'When you're a - way, dear, Each hour's a day, dear, Min-utes just drag a-long,'. The piano accompaniment consists of chords and a rhythmic bass line.

(He)

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

(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)

Refrain

Tick a tick a tick a tick a tick a tick a tick!

She
Tick - a - tick, tick - a - tick! Count each sec-ond, dear, _____ And we've

He

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! time!

1. 2.

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.

Detailed description: This system contains the first two staves of music. The top staff is for the vocal part, Mr. Wix, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo/style is 'Quasi gavotta'. The lyrics 'Once in Sou-dan sun-ny' are written below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A 'stacc.' marking is placed above the piano part in the second measure.

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

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'I be - held a fun-ny Dance called Boo - la,'. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

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

stacc.

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'Done by na - tive wo - men Who were dressed for swim-min''. The piano accompaniment continues. A 'stacc.' marking is placed above the piano part in the first measure.

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

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

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

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.*

Tim - - - buck - - - too! too!

1. 2.

sf

Love-Land

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Valse lento

Piano introduction in 3/4 time, key of D major. The piece begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a forte (*f*) dynamic. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line. The tempo is marked as *Valse lento*. The piece concludes with a *rit.* (ritardando) marking and a final chord.

a tempo

Vocal line in 3/4 time, key of D major. The melody begins with a half note, followed by quarter notes. The lyrics are: "My love-ship seems drift - - ing, My".

a tempo

Piano accompaniment for the first phrase, in 3/4 time, key of D major. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line. The tempo is marked as *a tempo*.

Vocal line in 3/4 time, key of D major. The melody continues with quarter notes and a half note. The lyrics are: "love-tide seems shift - - ing, Look where I may,".

Piano accompaniment for the second phrase, in 3/4 time, key of D major. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line.

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!

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.

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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 rhythmic 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.

Mrs. P.
(Snore)

The first vocal line is for Mrs. P. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the eighth measure of the piano part.

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

(Snore)
Wix

The second vocal line is for Dorothy and Mrs. P. The piano accompaniment continues. A fermata is placed over the eighth measure of the piano part.

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

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 -

vel - op from a sim - ple snore?

snore?

1.

2.

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Introduction to I'm Only Dreaming

Cadenza

r. h.
l. h.

8

8

Andante

8

8

Harp

legato

Andante

p

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a series of arpeggiated chords, each with a slur above it. The lower staff has a bass clef and contains a series of chords, each with a slur above it. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a series of arpeggiated chords, each with a slur above it. The lower staff has a bass clef and contains a series of chords, each with a slur above it. The key signature has three sharps (F#, C#, G#). The tempo marking *rall.* is present in the first measure of both staves, and *a tempo* is present in the fifth measure of both staves.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a series of arpeggiated chords, each with a slur above it. The lower staff has a bass clef and contains a series of chords, each with a slur above it. The key signature has three sharps (F#, C#, G#). The tempo marking *rall.* is present in the first measure of both staves, and *a tempo* is present in the fifth measure of both staves.

The first system of music features a treble clef staff with a complex melodic line consisting of eighth-note runs, each phrase slurred together. The bass clef staff provides a rhythmic accompaniment with eighth-note chords and single notes.

The second system shows the treble clef staff with block chords and some melodic movement. The bass clef staff has a simple line of notes and chords, providing harmonic support.

The third system continues the eighth-note melodic runs in the treble clef, with a consistent accompaniment in the bass clef.

The fourth system features block chords in the treble clef and a simple bass line in the bass clef, similar to the second system.

The fifth system contains a long, sweeping melodic phrase that spans across both the treble and bass clef staves, starting in the treble and moving down to the bass.

The sixth system consists of block chords in both the treble and bass clef staves, marking the end of the piece.

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

The musical score for 'Quasi Gavotta' is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece begins with a piano introduction in the right hand, featuring a series of chords and a melodic line. The left hand provides a steady bass line with eighth notes. The tempo is marked 'Quasi Gavotta'.

Georgiana

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

The musical score for 'Georgiana' features a vocal line and piano accompaniment. The key signature remains three sharps and the time signature is common time. The vocal line starts with the lyrics 'Walk - ing! — Im real - ly walk - ing, — Im real - ly walk - ing and talk - ing, Tho' I'm'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some melodic movement in the right hand.

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

The musical score continues with the lyrics 'fast a - sleep, Glid - ing — like some ghost, glid - ing, — In shad - ows'. The piano accompaniment continues with chords and a bass line, maintaining the 'Quasi Gavotta' style.

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.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with the lyrics 'wake me, ——— Just come and take me, ——— And gen - tly'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

shake me ——— Till I come to; Then

crese.

The second system continues the vocal line with 'shake me ——— Till I come to; Then'. The piano accompaniment includes a dynamic marking '*crese.*' (crescendo) under the first few measures. The musical notation shows a continuation of the eighth-note bass line and the treble accompaniment.

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

The third system features the vocal line with lyrics 'hold me, ——— Be bold and hold me, hold me — And'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

I will a - wake for you.

The fourth system concludes the piece with the vocal line 'I will a - wake for you.' The piano accompaniment ends with a final chord and a fermata over the final note. The key signature remains G major.

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

This system contains the first two systems of music. The vocal line begins with the lyrics "shake me ——— Till I come to; Then". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, and a trill in the right hand.

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

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "hold me, ——— Be bold and hold me, hold me — And". The piano accompaniment continues with similar rhythmic patterns.

I will a - wake for you. ———

This system contains the fifth and sixth systems of music. The vocal line concludes with the lyrics "I will a - wake for you. ———". The piano accompaniment features a grand staff with various dynamics like *f* and *sfz*, and includes a triplet of sixteenth notes.

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! —













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