Have a Heart

Book by P.G. Wodehouse and Guy Bolton
Music by Jerome Kern
Henry W. Savage Offers
The New Musical Comedy

HAVE A HEART

Book and Lyrics by
GUY BOLTON and P. G. WODEHOUSE

Music by
JEROME KERN

Staged by
Edward Royce

VOCAL SCORE

NEW YORK
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Brode Bros.
Music
116 W. 57th St., N. Y. C.
CHARACTERS

(In the order of their appearance)

HENRY, the elevator boy at Schoonmaker's. ............................................ Billy B. Van
TED SHEDDON. ............................................................................................ Donald Macdonald
LIZZIE O'BRIEN.............................................................................................. Marie Hollywell
DETECTIVE BAKER, of the Blueport Police .................................................. Eugene Keith
RUTHERFORD SCHOO~AKER, proprietor of the Schoonmaker Department Store . Thurston Hall
CAPTAIN CHARLES OWEN ........................................................................... Roy Gordon
PEGGY SCHOO~AKER .................................................................................... Margaret Romaine
MRS. PYNE, Peggy's aunt ............................................................................... Flavia Arcaro
MATTHEW PYNE ........................................................................................... James Bradbury
DOLLY BRABA~ON ........................................................................................ Louise Dresser
YUSSUF, the entertainer ............................................................................... Josepn del Puente
MAITRE D'HOTEL .......................................................................................... Eugene Revere

Shoppers  Misses Rosalie Mellette, Helvi Rby, Charmion Furlong, Dazie Burton, Anne Sands, Grace Du Bois, Annette Beauden, Margaret Frncts.

Salesgirls—Misses Doris Predo, Martha Parsons, Alice Marrice, Mabel Guilford, Marie Hollywell, Helen Lane, Belle Bowman, Helen Donohue.


SYNOPSIS OF SCENES:

ACT I.
Lingerie Room at Schoonmakers.

ACT II.
SCENE 1—Lounge of the Ocean View Hotel. Night.
Curtain will remain down half a minute to denote lapse of time.

* SCENE 2—The Same. Next morning.
Place—Blueport, R. I. Time—The Present.
Musical Numbers
Conductor, Gustave Salzer

Overture

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Have A Heart.
Selection.*

Allegro brillante.

JEROME KERN.
arr. by Chas. Miller.

Piano.

“The Bright Lights;”

* NOTE: This Selection is identical with the one published for orchestra and both may be played together.

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Moderato

Slow. con sentimento. "And I Am All Alone."

$480-10$ Have A Heart. Sel.

Valse moderato.
Shop.

(Entrance of Salesgirls.)

Words by
P.G. WODEHOUSE.

JEROME KERN.

It's time that we were firm and lodged a strong com-
plaint, This sort of thing would try the

tem-per of a saint. We snatch a

minute off, to ease the cruel strain.

And some-one comes a-long, And makes us work a-gain. Yes
Refrain.

That's the way! It's always the same, Every day, It's always the same. Our little chats, we have to stop. When we hear someone shouting "Shop!" We're oppressed, it's simply not right,
Get no rest from morning till night. It's a bore, this serving in a store. Don't think we can stand it much more.
I'm So Busy.

Words by
SCHUYLER GREENE
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

I've always said that the man I would
Don't be deceived, if you've ever be-

wed must be one who would work all the
lied that my taste for hard labor is

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time.

One with am-bi-tion, Who'd

small.

Sti-fle the lurk-ing I -

make it his mis-sion, to win a po-

dea that I'm shirk-ing, I nev-er stop

si-tion sub-lime.

work-ing at all.

whose chief plea-sure would be make-ing a

may have loafed in the past, But I am

5462.4 I'm So Bussy.
fortune for me;
One who would toil all the
bus-y at last,
I've found employment and
day, Down in the mar-ket and say:
I'm work-ing a-way all the time.

Refrain.
Liz-zie, Liz-zie I'm so bus-y,
Don't know what to
Liz-zie, Liz-zie I'm so bus-y,
Bus-y lov-ing
do. Good by dear, I'm off to the
you. That's the job that suits me the
I'm so busy.

I'm making a pile for you.

Lizzie I'm so

deal goes through.

I shall keep on till I'm dizzy till the

I shall keep on till I'm dizzy.

bus - y

bus - y

Lizzie I'm so.
Have A Heart.

Words by P.G. WODEHOUSE.

Music by JEROME KERN.

A girl in a department store has quite a wretched
Each girl in my employment on arriving in the
time of it, I shouldn't care to have her job my-
morning is provided with refreshments on a
self. It seems to me a foolish way To

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have to spend the whole damn day, Stuck up behind A
pickles and Martini's dry, Which put her in A

counter hauling what-nots off the shelf. I have your stringent mood to face the labors of the day. If later she should

players who are nutty about discipline, Who be fatigued, she totters to the reading room Or

run a store with punishment and fine. Why staggers to a moving picture show, Or

516-5 Have A Heart.
rick on some poor lit-tle thing Who's been out all night tan-go-ing, Be-
in the Rest Room she may get a so-da and a cig-ar-ette; These

cause she gets to work at one o'clock in-stead of nine.
sim-p-le acts of kind-ness mean a lot to her you know.

Refrain.

Have a heart! Have a heart! Re-
Have a heart! Have a heart!

mem-ber she is hu-man just like you. Would
let a sales-girl is n't a ma-chine. Ev-ry

5468-5 Have A Heart.
you regard with loathing. Hats and coats and under-
day with much completeness, I am scattering light and

clothing. If you hadn't got to bed till half past
sweetness. So she gets a chance to rest her ach- ing

two? A shop-girl in the city is de-
bean. I'm leader of the movement for ef-

serving of your pity, Of pleasure life for
fecting an improvement, The battle flag of

5468-5 Have A Heart.
her is not a whirl. | So I'm making it my
free-dom I un-furl. | She grows wea-ry show-ing

mission To im-prove her sad con-di-tion, And like
cor-sets, If she nev-er lies down or sits, So like

Heaven, I pro-tect the work-ing girl.
Heaven, I pro-tect the work-ing girl.

A tempo.

5468 - 5 Have A Heart.
Look In His Eyes.

Words by
HERBERT REYNOLDS.

Music by
JEROME KERN.

Allegro moderato.

Piano.

In the game of love, the points that count are

subtlety and finesse. Not crude displays of your

mental craze that advertise distress!

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Rippling laugh and a sound of chaff, with never the sound of sighs! And all else above, if you'd win at love, always

Valse lente.

Look in your partner's eyes!

Refrain.
Valse lente con espressione.

Look in his eyes, Look in his eyes, Take my ad-

Look In His Eyes. 7
vice and be wise.

Hints that you need, in your plans to succeed! Plain-er than print you'll be able to read.

Look in his eyes, Look in his eyes, If love anywhere in them lies!

With-

Look In His Eyes.
out any doubt, it is bound to peep out. Umm, Umm, Umm,

Valse. Brillante.

Through his eyes! In the dance, there's your chance, then the stage is all set for the play!

With his arm 'round your waist, you are

Look In His Eyes. 7
properly placed for survey! Your romance, may advance, To the thought of the trousseau you'll buy!

And you're planning the house. To a rhythm by Strauss! As you watch the love light in his

Look in His Eyes.
30

eyes.
Look in his eyes,

Look in his eyes, Take my advice and be wise.

SOP.

Hints that you need in your plans to succeed, Plainer than

ALTO.

Hints that you need to succeed, Plain -

CHORUS.

print you'll be able to read.

BASS.

Look in his eyes, Plainer than print you can read.

Look In His Eyes.
Look in his eyes And if love anywhere in them lies.

Solo.

Without any doubt it is bound to peep

(out. Umm, Umm, Umm, through his eyes.

through his eyes. his eyes.

Look In His Eyes. 7
And I Am All Alone.

Words by
JEROME KERN and
P. G. WODEHOUSE.

Music by
JEROME D. KERN.

Allegretto.

VOICE.

Morning and night _ I find no rest from the pain_

Piano.

_That comes because I can't forget you_

_All of the time _ you come to haunt me again_

_Just as you were when first I met you, I see you_

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Refrain.

there Just as you used to be so sweet and

fair, You stand and gaze at me. Your form is
girlish in its slenderness You've got a

mothers smile of tenderness I hear your

5461_8 And I Am All Alone.
laugh, — it's like an April morn. I see you

weep — a tiny pearl is born — I breathe your

name, And find the vision has flown.

And I am all alone.
I'm Here Little Girls I'm Here

Words by
P.G. WODEHOUSE

Music by
JEROME D. KERN

GIRLS Ah there! little boy, Ah there!

(Ted) No play?

Life, for us, is quite the reverse of gay

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(Girl) There's one thing we'll call your attention
(Ted) I must own it does seem a trifle

(Ted) Say if there is anything I can do.
(Girl) Jacks and Freds and Billies so far away.

to.

(Girl) Oh you.
(Ted) I say.

(Ted) I'll correct it, if you will give the clue.
(Girl) No amusement, think of it, all the day!
(Ted) If that is

(Girl) We need, as
(Girl) Well! find you

me. A friend and helper, I want to be.
so, it seems to me that I'm not destroy
you will, no doubt, agree A lot of cheerful society.
such a relief, you know. When things have started to get too slow.

(Ted) I
(Ted) Oh

(Girls) Yes, our
(Girls) You're the

quite understand. Leave that to me; I'll just make a note, you see.
yes, we'll have lots of fun, although most careful how far we go.

life is rather flat.

(Girls) Will you
(Girls) If we

(Ted) Let me make a note of that.
(Ted) Let me get that jotted down.

5487-5 I'm Here Little Girls I'm Here
help if you can? (Ted) When you want a co-sy chat,
gave you a kiss. (Ted) Why, I should-n't e-ven frown.

(Ted) Lad-ies, I'm your man.
(girls) Would it be a miss?
(Ted) I'll

(girls) Do! Do!
(girls) Do! Do!
drop in and com-fort that. When ev-er you're feel-ing
want to be good to you. When ev-er you want me

(girls) Some-times, we feel so lone-ly.
(girls) Some-times we feel de-sert-ed.
But

blue.
(Ted) As I can see.
(Ted) That we'll may be.

5497-5 I'm Here Little Girls In Here.
you would only.
if we flirted
(Ted) I want to be good to
(Ted) I want to be good to
(Ted) Leave that to me.
(Ted) Leave that to me.

you. Trust me! In future, I'll be near. So please don't get down.
you. Trust me! In future, I'll be near. If you require flirt-

hearted. Bear this in mind: I'm here. Little girls, I'm here.
ta-tion, Just make a note: I'm here. Little girls, I'm here.

5487-5 I'm Here. Little Girls I'm Here.
Bright Lights

Words by
P. G. WODEHOUSE

Music by
JEROME KERN

Allegretto

How I
love to go out to some live spot,

DOLLY

We will
drink the champagne that is fizzy,

Then, some
light, and an orchestra plays.

HENRY
dancing, of course, I adore.

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hand the head wait-er
five-spot, Or you don’t get a ta-ble for
people will whis-per, “Who is he?” When they see me come out on the
days. Where the gowns are all up to the min-ute, And where
floor. Do you think you could get through some one steps, Or at
ev’ry-things love-ly and gay, And the nights gone be-fore you be-
danc-ing, are you quite a dunce? It is true that I’ve nev-er yet
gin it; So you fin-ish things up though the day.
done steps, But, ah gee! I’ll try an-y-thing once!
Come with me where there are bright lights,

Where the white lights gleam and glow.

Where the festive ukelele Tangles gaily, let us go.

We will sup
with one another Till the morning chime.
Say goodbye to home and mother, We'll be gone a long, long time.
The Road That Lies Before.

Words by P. G. WODEHOUSE

Duet: Ruddy & Peggy.

JEROME KERN

Piano.

RUDDY.

If there's nothing more to say; If things can't be mended;

PEGGY.

Well, the chapter's ended, Let's say goodbye.

RUDDY.

Wait, though, I've some things of yours, I had best return them.
PEGGY.

What! you didn’t burn them? Burn them? not I. These

souvenirs of you, Were once a lover’s token, And

now our vows are broken, There’s only this to

(Slowly.)

do. This little glove,
which once, you used to wear. I now give back to you.

PEGGY. (Spoken.)

RUDDY.

No, keep it! You used this once to bind your

PEGGY. (Spoken.)

hair, I'll give it back to you. No, keep it!

RUDDY.

The love that once you gave me, I now give back to you.
PEGGY. (Spoken) RUDDY.

No, keep that too. Then our first kiss, I'll now give

back to you.

(They kiss.)

PEGGY.

Once more, love's path, we'll

5484-7 The Road That etc.
try Together, you and I. The road that lies before, is dark and hard to see. What e'er fate holds in store.

Try it with me, try it with me! What though we

5684-7 The Road That etc.
We did not understand. Better today, we know the way, so let us set out hand in hand. Love for our path, a light will make, shining to guide the steps we take.
Finale Act I.

Words by
P. G. WODEHOUSE.

Vivace.

Music by
JEROME KERN.

Piano.

SOP. & ALTO.

Just think of it Woo-zy has really eloped,
Poor dear old

TEN. & BASS.

Ruddy has fled He's taking a deuce of a chance,

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Think of the dance she's going to lead the man after they're wed.

They used to be spliced to each other before,

Marvelous nerve, the chap shows. Now will they be
wed-ded once more, Or will their life be-come Cou-leur de - Rose?

Good - ness knows.

Liz - zie, Liz - zie, Quick get bus - y, Tell us what to do.
GWEN. (spoken.)

I can't think what you're about
Oh, cut it out!

CHORUS.

Lizzie, Lizzie, say where is he? What's the good of you?
His game, we must be balking, Don't let's stand here talking.

AUNT.

GWEN. (spoken.)

5482-18 Finale Act I.
CHORUS.

Phone up every-where, Do some-thing, some-body! Let's be quiet and cool.

Don't stand gap-ing there! Can't you do any-thing?

Henry. (Spoken.)

Oh! you poor lit-tle fool. Have a heart! Jim-my Christmas! Have a heart!

Oh! you fool.

5482-13 Finale Act I.
Gee! you girls are always picking on a man.

Don't you see I'm doing ev'rything I can.
If you'll kindly keep your distance, I might be of some assistance. Can that Don't you

CHORUS.

"Clair-a Kimball Young stuff be a man! Have a heart!"

I'm doing ev'rything I can?
Have a heart! You must go and make inquiries in the town. You won't find out where your niece is, if you pull the boy to pieces; So get in the lift, and let him take you down. They will
fan-cy just as you did, that pur-suit they have e-luded
prob-a-bley have tar-ried at the par-son's to be mar-ried, There are

slips be-tween the lips, though, and the cup. Some-thing's

hap-pened to the el-e-va-tor! Gol-ly has it stuck? And all the

5482-13 Finale Act I.
time it's getting later! What a rotten piece of luck. You can

fix it if you try boy; Can't you start the thing on "high," boy? Was there

ever such an inefficient pup? Going up! Going up!

HENRY (Spoken)
We see them there._ Just as they used to be._ A happy pair, they go contentedly._

The motor hums a merry bridal tune._ As they be-
gin their second honey-moon without a care

for what may lie before Resolved to dare. What fate may

have in store. But whether it be good or ill, How ever it may

5493-13 Finale Act I.
chance, The sun will shine up - on them still, The sun - shine of ro -

mance. What - ev - er fate may bring, Re - blows can hold no

What fate may bring, There'll be no

sting. As in the days when he would sing. I see you

sting. As when he used to sing.
there Just as you used to be so sweet and fair, You stand and gaze at me. I breath your name, and find the vision has flown. Violin. And I am all alone. Sus.
Opening Chorus Act II. And Song.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Moderato.

Piano.

Curtain.

Not fast.

GIRLS.

The weary sun has fled, and the day is o'er.

MEN.

day is

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The moon reigns in his stead o\-ver sea and shore.

The soothing shadows fall like a cool ca\-ress.

And darkness cov\-ers all, bring\-ing hap\-pi\-ness.
ness.

Who knows what woes may come to-mor
ness.
row? Sad to-mor-row may be.

But fill your glasses high, and bid care good-bye.
Tomorrow is a long way off,

Tomorrow a long way off,

You see.

Moderato pomposo.

Turk.

Cigarettes, Cigars and coffee! Of the
very finest, these! Cigarettes, Cigars and

GIRLS.

coffee! At your service, if you please! So

let's be gay, Let soft music play Beneath the

ray of moonlight so bright. Though troubles may MEN.

5485-12 Opening Chorus Act II and Song.
GIRLS.

Be happy to-night. The turn with the day,
moon that shines up there, Shines on my native land. My heart is far away in Samarkand.

MEN.

GIRLS.

Slowly.

Ee-ah! Ah! Ee-ah!

dim.

5485-12 Opening Chorus Act II and Song.
Andante moderato.

Long ago in Samarkand, such nights I've known.

In that garden when I stand and wait alone.

In the moonlight wan and pale, singing with the

nightingale Sulima, your lover stands be-

5465-12 Opening Chorus Act II and Song.
Show your face and let it dim the jealous moon.
With your beauty, turn the night to flaming noon.

See how brightly
yon-der star Glit-ters down from heav-en's bar; Your bright eyes will

gleam more bright-ly far, My Su-li-ma!

Molto cantabile.

The night-ingale, Took up the tale.

We sang to-geth-er there To Su-li-ma, the fair.

5485-12 Opening Chorus Act II and Song.
Soft breezes fanned The listening land — While the nightingale and 1

Sang out our love beneath a silver sky, When the moon shone slower.

GIrls.

down on Samarkand.

The nightingale

MEN.

rit. f a tempo.
gale, Took up the tale. We sang to-
gether there To Sulima, the fair. Soft breez-es
fanned The listening land.

5489-12 Opening Chorus Act II and Song.
While the night in gale and I

Sang out our love beneath the silver sky,

When the moon shone down on Samarkand.
Honeymoon Inn.

Words by
P. G. WODEHOUSE

Music by
JEROME KERN.

Moderato.

Out beyond the far horizon,
Happy lovers there are able

There's a place I've not set eyes on,
Where a happy
To hold hands beneath the table,
If they're caught em-

Knavish wedded lovers may win.
Embracing there is no one to grin.
Covered deep in
No one pays the

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Honey suckles, Near a stream that laughs and chuckles.
least attention; Kissing is a great invention

Bathed in golden sunshine, Stands the Honeymoon Inn.
Every body does it At the Honeymoon Inn.

Refrain.
Life's always May there, For sweet hearts who

Honeymoon Inn.
stray there, A - way from the bus - tle and
din.

All days are gay there And

no days are gray there When you're at the Hon - ey - moon

Inn.

You live on bread and cheese and

Honeymoon Inn.
kisses
You know that this is the thing to

so.
Id go and stay there, Id

spend every day there, If only the way there, I

knew.

knew.
It's A Sure, Sure Sign

K. F. WESTON
and
JEROME KERN

Allegretto

I've got a book I wouldn't lose for any thing. I
This little verse is in the cause of temper ance. For
Girls, if the bean who wants to make a fuss of you should

might let you look, but I should hold it tight. It's
drink is a curse, that's why we put it down. Per-
boast of his "dough," his yachts and mo tor cars, To

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called "Ad-vice to La-dies," it is full of wis-dom's
haps you don't know when you've had s-mough, and want some
find out what he real-ly is, is ea-sy if you're

stacey.

pearls; For in-stance, if you're itch-ing in the palm, dear girls,
more: Wèl, if you're jug-gling hard-boiled eggs at half-past four,
fly; For in-stance, if for good-night, he just says "Bye- bye!"

Refrain  p-f
It's a sure, sure sign That you're
It's a sure, sure sign That your
It's a sure, sure sign He's a

5898-a It's A Sure, sure Sign
Coming into riches, If your hand, it is that
brain is in a muddle, When you lie down in a
butcher, and he'll grip you, With his thumb and finger
itch-es, It's a sure, sure sign!
pud-dle, Sing-ing "Auld Lang Syne"
nip you, Say-ing "Lamb, plump, fine!"

If your ribs should make you wriggle, Then you're
- absolutely diabolically, And
Then around you, he will fumble, "One and
going to have a "tiggle," If your ears are itching
breathing alcoholically. At last you clamber
two, a pound, he'll mumble. If instead of saying

5488-4 It's A Sure, Sure Sign
someone talks about you, But if your lips are
up in to your bedroom then just as the
"Sweetheart" he says "Sweetbread," Oh would you take this

itching, oh, it's fine! By a man with scrub-by
sun begins to shine, If you wake in nine e-
tender heart of mine? If when you an-
swer

whiskers, you'll be kissed up on your birth-day, It's a sure,
leven when your room is six sev-en, It's a sure,
yes, he goes to wrap it up in paper, It's a sure,

sure sign! It's a sign!
sure sign! It's a sign!
sure sign! It's a sign!

It's A Sure, Sure Sign
The Road That Lies Before

Words by P. S. WODEHOUSE

"My Wife My Man"

Music by JEROME KERN

Andantino

Is this just a dream once more?

Allegretto grazioso

Just the dream I dreamt before

Ruddy: Oh, the sad time I've had, Peggy dear, away from you, Peggy: Oh, dear, do you fear That perhaps you may regret? Ruddy: Not
yes, I believe you were glad of the holiday, it's true. Con-fess! &uddy: Why it drove me half mad I could pet! I'd die! &uddy: Can you trust to me, dear, To be find, I swear, No plan Of life. Peggy: Was it really so bad? Did you always true Through life? Peggy: I can; All my doubts dis-appear As I

Valse

real-ly care? My man! &uddy: My wife! There's clinging to you, &uddy: My wife! Peggy: My man! The

5469-4 The Road That Lies Before.
Refrain.

only just we two

In all the

road that lies before

Is dark and

world, you see.

For I was made for

hard to see.

what e'er fate holds in

you, You dear, for me!

store, Try it with me!

You dear for me!

Try it with me!

And life may bring us joy.

What through we missed it once.

Or

We

5469-4 The Road That Lies Before.
Life may bring us pain Cruel or kind we did not understand. Better today we shall not mind Now we're together once a
know the way, So let us set out hand in
gain. Gladness and grief alike we'll share Grief will be hand. Love for our path a light we'll make shining to
joy if you are there. (Peggy) Rudy take.
You Said Something.

Words by
JEROME KERN
and
P. G. WODEHOUSE.

Music by
JEROME KERN.

Allegro.

Piano.

Ted. All the girls I see Make a hit with me,
Lizzie. All the men I know Fascinate me so,

Where'er I wander, I love brunettes or something blond-der.
Oh! what romances I've built a-round them in my fancies.

Lizzie. I don't care a bit Where your heart may flit;
Ted. I am not a-were Why you think I care;

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Ted: Why surely you knew, dear, I was teasing, I love you dear.
Lizzie: Why surely you knew, dear, I was teasing, I love you dear.

Refrain. Meno mosso.

Both: You said something when you said you love me. Oh, but I wonder for how long it will be. If you find some-day you've altered your mind I'd be forgiving, but simply could not
go on living! Tes. Girls much prettier you will meet by the score,

Test. Men much handsomer you'll meet by the score,

Will you regret you never met them before?

You said something when you said you love me, But

say it a whole lot more.

5467-3 You Said etc.
Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Back in the days of childhood,
When life was a joyful song.
When skies were blue, and the world was all new,
And when nothing at all went wrong.

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As through the fields, I wandered
Weaving my daisy chain,
Gravely I'd pause, while I pondered
Crooning a nursery refrain.

Refrain.

Daisy, Daisy, Tell me all you know.
Every time I pluck a petal, secrets you can show. Daisy, Daisy, Tell me all you see. There's a question you can settle: Does the one I love, love me?
Napoleon.

Words by
P.G. WODEHOUSE.

Music by
JEROME KERN.

Moderato pomposo.

1. Napoleon was a little guy, They used to call him
2. Napoleon was a home-ly gink, He hadn't time to
3. Napoleon was the lady's pet, He liked to have them

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chest was under forty. But when they started
packed an awful wallop. And all the kings in
violets and candy. He knew the game from

joshing him. His pride, it didn't intrigue. He'd
Europe, when they came to know his habits, Pulled
soup to nuts. And worked it on a system! He'd

simply say "Ah, fade away!" He knew that he had ginger.
up their socks, and ran for blocks, He'd get 'em scared like rabbits. Na-
meet a Queen at five fifteen, By six o'clock she'd kiss him. Na-

5465 - 4 Napoleon.
Refrain.

po-l-e-on, Na-po-le-on, They thought him quite a
po-l-e-on, Na-po-le-on, Went out and got a
po-l-e-on, Na-po-le-on, The la-dies thought him

joke, "Hey! take a slant at the lit-tle pill!" Was the
"rep," He had a lot of 'em climb-ing trees, Though he
great, They fell for him good and hard, they did. When he

line of chat-ter that they used to spill. But they could-n't hold Na-
weighed a hun-dred in his B. V. D's. It was eas-y for Na-
came and hand-ed them the "Oh, you Kid" They were wild a-bout Na-
po-oleon, When he start-ed in-to scrap, He was
po-oleon, And he wiped them off the map. He was
po-oleon, For his work was full of snap. He was

five feet high, But he was one tough guy, And I take af-ter
not so tall, But he could lick them all, And I take af-ter
sawn off short, But he was one good sport, And I take af-ter

1. Nap. 2. Na- Nap. 3. Na-

marcato il basso.

D.S.