

Theodore & Co



Miss Madge Saunders.
PHOTO BY RITA MARTIN
MUSIC BY

IVOR NOVELLO & JEROME D. KERN.

VOCAL SCORE 6/- NET.

ASCHERBERG, HOPWOOD & CREW LTD.

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Theodore & Co.,

A Musical Play in Two Acts.



BOOK BY

H. M. HARWOOD & GEORGE GROSSMITH.

(Founded on the French of P. GAVAULT.)

LYRICS BY

ADRIAN ROSS & CLIFFORD GREY.

MUSIC BY

IVOR NOVELLO

AND

JEROME D. KERN.



Vocal Score 6/- net.



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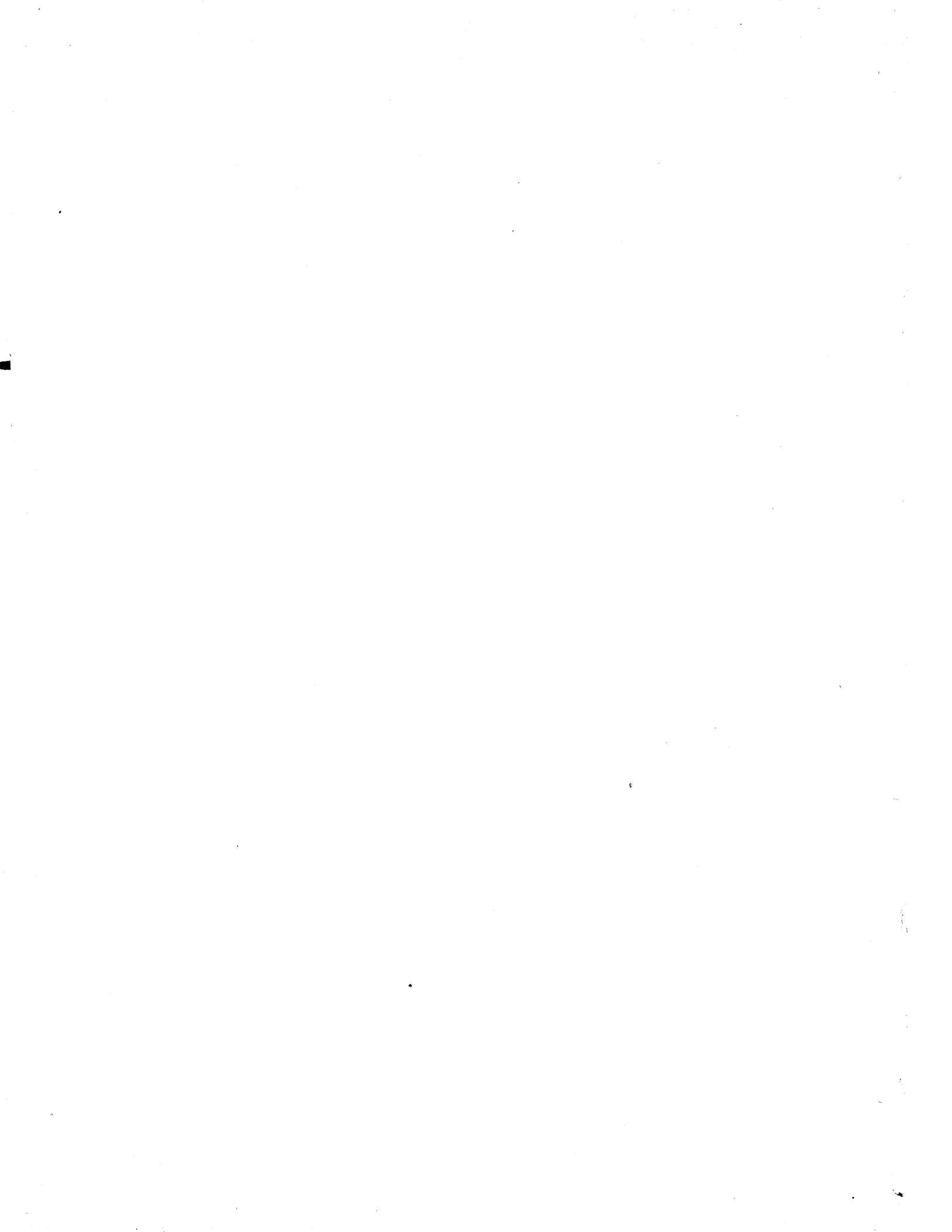
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Produced by Mr. George Grossmith & Mr. Edward Laurillard at the Gaiety Theatre,
September 19th, 1916.

In conjunction with The Gaiety Theatre Company.

THEODORE & CO.

Dramatis Personæ.

Bompas, 24th Duke of Shetland	...	...	...	...	Mr. DAVY BURNABY
Pony Twitchen	...	(Of the "Crimson Comics")	...	...	Mr. LESLIE HENSON
Right Hon. George Wye	...	(Minister of Movies)	...	...	Mr. FRED LESLIE
Mr. Blissett	...	(A Husband)	...	...	Mr. FREDERICK MORANT
Cosmo Legallos	...	...	...	...	Mr. HENRI LEONI
Mr. Satterthwaite	...	(Of Dowton)	...	...	Mr. VICTOR GOURIET
Crump	...	...	...	...	Mr. ROBERT NAINBY
Delatour	...	(Manager of the New Casino)	...	...	Mr. FRANK HECTOR
A Man with a Blue Envelope	...	...	...	...	Mr. RALPH ROBERTS
The Emir of Baluchistan	...	...	...	...	Mr. J. GRANDE
His Interpreter	...	...	...	...	Mr. FRED RAYNHAM
Sir Basil Bowlwell, R.H.G.	...	...	...	...	Mr. JAMESON THOMAS
AND					
Lord Theodore Wragge	...	...	...	...	Mr. GEORGE GROSSMITH
Lady Theresa Wye	...	...	...	...	Miss GLADYS HOMFREY
Lady Pansy	...	(The Duke's Daughter)	...	...	Miss MADGE SAUNDERS
Hon. Sapphire Blissett	...	...	...	...	Miss JULIA JAMES
Fudge Robinson	...	(Of the "Crimson Comics")	...	...	Miss PEGGY KURTON
Alma, "The Statute of Liberty"	...	(Of the New Casino)	}	...	Miss IRENE RICHARDS
Cleo, "The Tiptoe Queen"	...			...	Miss ADRAH FAIR
Lady Diana Camden	...	(Pansy's Friends)	}	...	Miss IVEY COLLETTE
Lady Moya	...			...	Miss VIOLET ASHTON
Molly Pershore	...			...	Miss BARBARA DUNBAR
Marjorie Carstairs	...			...	Miss CONNIE GUY
Lady Lilly	...			...	Miss VERA DAVIS
Lady Billy	...			...	Miss LILIAN CALDICOTT
Elizabeth Anne	...	(Mr. Satterthwaite's Daughters)	}	...	Miss MARGARET GAMBLE
Mary Ellen	...			...	Miss MAUDIE DUNHAM
Ethel Emily	...			...	Miss JOYCE BARBOUR
Rosa Maud	...			...	Miss DOROTHY KING
Matilda Kate	...			...	Miss CHERRY CONSTANT
Harriett Jane	...	...	...	Miss MERCIA SWINBURNE	
Charwoman	...	...	...	...	Miss MURIEL BARNBY

Special Dance in Scene 3 by Miss ADRAH FAIR and Mr. ROBERT ROBERTY.

Synopsis of Scenery.

ACT I.—Drawing Room at Shetland House, W.

ACT II.—Scene 1.—Mr. Wye's Flat, 300, Clarges Street.

Scene 2.—Box Office of the New Casino.

Scene 3.—Vestibule of the New Casino.

The Play Produced by AUSTEN HURGON.

Musical Director	{	For Messrs. Grossmith and Laurillard.	}	Mr. WILLY REDSTONE.
Stage Manager				Mr. CHAS. A. MAYNARD.

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THEODORE & CO

A Musical Play

1

Lyrics by
ADRIAN ROSS & CLIFFORD GREY.

Music by
IVOR NOVELLO & JEROME D KERN.

NO 1. OPENING CHORUS ACT I. "Isn't there a crowd everywhere?"

Vivace.

(SOCIETY PEOPLE ENTERING TO SEE PROCESSION.)

CHORUS

VOICE.

Oh,

PIANO.

is - nt there a crowd Ev - ry - where? It

should - nt be al - lowed, We de - clare!

We have had to push and squeeze, Get - ting here by slow de - grees,

(8 Girls come down centre.)

And it's ter - ri - ble how these Peo - ple stare! But an - y - how we

can't de - cline His Gra - ce's in - vi - ta - tion, To

oc - cu py his win - dows and to see the cel - e - bra - tion; For

that's a so - cial func - tion we could nev - er leave un - done, To

watch an Or - i - en - tal Prince pro - cess - ion - ing thro' Lon - -

A LADY.
 don. ————— By the way, Could you say

A GENTLEMAN.
 Whom we've got to see to - day? It's ab - surd - Tho' I've heard,

GENTLEMEN.

I for - get the beast - ly word! Is he a Jam

Or a Ni - zam? Is he a Mul - lah, A

Kop - je or a Nul - lah, A Ma - ha - ra - jah or a

gay Gaek - war, A Sul - tan or a Sheikh or a Kbit - mut - gar?

CHORUS.

Oh, is - n't there a crowd Ev - ry - where?

It should - n't be al - lowed, We de - clare!

We have had to push and squeeze, Get - ting here by

slow de - grees, And it's ter - ri - ble how these Peo - ple stare!

(8 Girls come down centre.)

But an-y-how we can't de-cline His Gra - ce's in-vi - ta-tion, To

oc - cu - py his win-dows and to see the cei - e - bra - tion; For

that's a so - cial func-tion we could nev - er leave un - done, To watch an Or - i -

en - tal Prince pro - cess - ion - ing thro' Lon - don.

Allegretto.

Piano introduction in 3/4 time, key of B-flat major. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

A GIRL.(SOLO.)

mp (Entertainer on stilts, collecting at window.)

Vocal line: Spare a lit - tle some - thing, gen - tle - men, _____
 Piano accompaniment: *mp*

Vocal line: I've been sing - ing since I don't know when! _____
 Piano accompaniment: *mp*

Vocal line: If you have noth - ing small _____ I do not mind at all, _____
 Piano accompaniment: *mp*

I'll give you the change next time I call! _____ Come, my lords and la-dies,

LADIES.
We don't know, we don't know, we don't know!

don't you know _____

A GIRL. (SOLO.)
Mine is an ex-treme-ly

high-class show. _____ Mar-quis or Viscount, Ba-ron or

Earl, Just a lit-tle tri-ble for the girl!

CHORUS (SOCIETY PEOPLE.)

Drop a lit - tle tri - fle in her cup =

She's been sing - ing since the sun got up!

She must be ve - ry strong, — Keep - ing it up so long, —

mp We have much en - joyed your lit - tle song. — *f*

mp *f*

LADIES.

We don't know, we don't know, we don't know!

GENTLEMEN.

She is ra-ther fetch-ing, don't you know!

The first system of music includes a vocal line for Gentlemen and a vocal line for Ladies. The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "GENTLEMEN. She is ra-ther fetch-ing, don't you know!" and "LADIES. We don't know, we don't know, we don't know!"

LADIES.

Well, we real-ly should-nt call her so!

The second system of music features a vocal line for Ladies and piano accompaniment. The piano accompaniment continues with the same grand staff and key signature. The lyrics are: "LADIES. Well, we real-ly should-nt call her so!"

A GIRL. (SOLO)

I can't stay, I ought-nt to sing an - y more, Oth-er-wise I'd

The third system of music features a solo vocal line for a girl and piano accompaniment. The piano accompaniment continues with the same grand staff and key signature. The lyrics are: "A GIRL. (SOLO) I can't stay, I ought-nt to sing an - y more, Oth-er-wise I'd"

give you an en - core.

The fourth system of music features a solo vocal line for a girl and piano accompaniment. The piano accompaniment continues with the same grand staff and key signature. The lyrics are: "give you an en - core." The piano part includes a *p accelerando.* marking and a fermata over the final chord.

p *pp* *dim.*

Valse. Moderato.

Allegro. **WIVES.**
(Enter 6 Society Brides.)

mf *mf*

Is - n't it de - light - ful, com - ing here to -

day, Know - ing that our hus - bands are some - where far a - way,

Out up - on the golf links or roll - ing on a yacht— It is so nice to

feel we're here and all of them are not! We don't want an - y

chap - e - rones, and need - n't bring our mo - thers, We've seen e - nough of

LADIES.

hus - bands and we want to meet the o - thers, And if we flirt a

lit - tle, they'll nev - er make a fuss— We know they're do - ing

just the same when they're a - way from us! *f* So **ALL.**

mf now we all are free, And we're going on the spree; And we

hope our lov - ing hus - bands have as good a time as we!

Mar - riage is nice With the wed - ding cake and rice, The

hon - ey - moon is jol - ly, but we nev - er want it twice!

CHORUS.
Oh,

is - n't there a crowd Ev - 'ry - where? _____ It

should - n't be al - lowed, We de - clare! _____

We have had to push and squeeze, Get - ting here by slow de - grees,

And it's ter - ri - ble how these Peo - ple stare! _____ But an - y - how we

(8 Girls come down centre.)

can't de - cline His Gra - ce's in - vi - ta - tion, To oc - cu - py his

win-dows and to see the cel - e - bra - tion; For that's a so - cial

func-tion we could nev - er leave un - done, To watch an Or - i -

en - tal Prince pro - cess - ion - ing thro' Lon - - - don.

NO. 2. SONG. "What a Duke should be"

(BOMPAS.)

Words by
CLIFFORD GREY.

Music by
IVOR NOVELLO.


VOICE. 

PIANO. 




1. In B. C. thir - ty - three, ah me! That's a
2. When old Can - ute was buy - ing fruit, One





dash'd long time a - go, There lived a Ro - man he - ro, Who had
day, so runs the tale, A young con - vic - ted fel - on Brought



sha - ken hands with Ne - ro, And the his - try you shall
him a jui - cy mel - on And was then re - leased from

know, He was
jail. This

mf *mp*

in - tro - duced to the King of Gaul, Who - ev - er that may
no - ble youth to tell the truth, Sailed right a way to

be - sea. And cross - ing in a gal - ley With a
And the Duke of Malta's daugh - ter, Brought

Nor - man wench got pal - ly, They wed - and
up his shav - ing wa - ter, And the grand re -

found ed me. _____ So
- suit is - me. _____ So

REFRAIN.

if you won-der what a Duke should be, Just you take an-oth-er look at me. I'm

mp

dought-y and gout-y, I'm won-der-ful to see. All my peo-ple, pen my souli's true,

Look on No-ah as a par-ve-nu. By Gad, you may search your Fam'-ly Tree, But

you won't find a Duke like me. me.

1. 2.

f

NO. 3. DUET. "I'll make myself at home."

(MINISTER & SAPPHIRE.)

Words by
ADRIAN ROSS.

Music by
IVOR NOVELLO.

Allegro.

VOICE.

PIANO.

MINISTER.

1.If you want to have a chat I've a qui-et lit-tle flat.
2.If there's an-y-thing you need I'll be ve-ry glad in-deed

Where we shan't be o-ver-heard in con-ver-sa-tion,
For I real-ly could-n't pos-si-bly re-fuse it—

JULIA.

That is real - ly bet - ter far For such peo - ple as we are
When I talk to you I feel All my heart I can re - veal

MINISTER.

Have to think a lot a - bout our re - pu - ta - tion. ——— It's a
I am cer - tain that you nev - er will a - buse it = ——— If our

co - sy lit - tle nest That is some - where in the West With a
lit - tle tête - à - tête Should be grow - ing ra - ther late Won't you

JULIA.

draw - ing - room in hel - io - trope, I think ——— Tho' the
kind - ly let me take you out to dine? ——— I should

col - our sounds cap - ri - cious The ef - fect must be de -
like it most ex - treme - ly But per - haps it is - n't

rall. **MINISTER.**

li - cious And the smok - ing - room's in pal - est
seem - ly - Then we'll say the Carl - ton Grill at

rall.

pink. _____ I'll make my - self at home with
nine! _____ I'll make my - self at home with

JULIA.

you then, If you'll make your - self at home with me. It's
you then, If you'll make your - self at home with me. Com -

MINISTER.

sweet there! We'll meet there For a tête-à-tête
plete-ly So neat-ly! I'll man-age, you'll

JULIA.

MINISTER.

tea! I'll ask if you take cream and sug-ar Pa-
see- You do not think it's ra-ther dar-ing? It's

BOTH.

té de foie gras too, If you'll make your-self at home with
what the best set do- If you'll make your-self at home with

me, then, I'll make my-self at home with you.
me, then, I'll make my-self at home with you.

D.C.

NO. 4. SONG.

"I'm Getting Such A Big Girl Now."


(LADY PANSY.)

Words by
CLIFFORD GREY.



Music by
PHILIP BRAHAM.

Allegretto moderato.

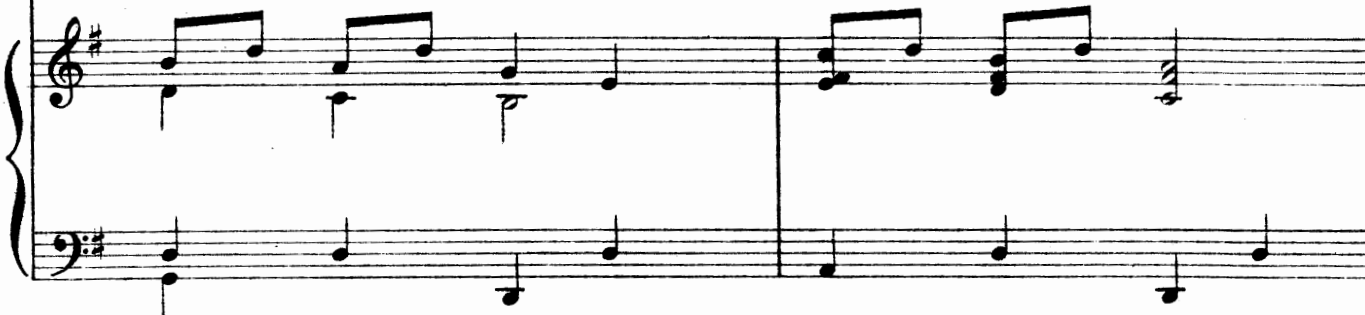
VOICE.



PIANO.

1. Not so ve - ry long a - go I was a ti - ny tot,
 2. Fa - ther says that to the The - a - tre I may go; He'll
 3. Mo - ther says the books I read must all be good; She



cry - ing for my nurse and play - ing in my cot;
 al - ways choose a piece that's— wear i - some and slow: The
 does - n't e - ven care for Mis - sis Hen - ry Wood.

Now I'm grow - ing up, I'm ve - ry glad to say,
 Ac - tors he pre - fers are o - ver six - ty years— He
 No - vels are a crime, she says; it must be true. So I

Fa - ther gives me lots of good ad - vice each day.
 says I'm grow - ing up, and I must not get i - deas.
 nev - er read Hall Calne or Mis - ter Gar - vice, too.

REFRAIN.

Ist. { What Fa - ther says is al - ways right, And I've got to be good some -
2nd. { What Fa - ther says is al - ways right, And I've got to be good some -
Ist. { What Fa - ther says is al - ways right, And I've got to be good some -
2nd. { What Fa - ther says is al - ways right, And I've got to be good some -
Ist. { What Mo - ther says is al - ways right, And I've got to be good some -
2nd. { What Mo - ther says is al - ways right, And I've got to be good some -

how; Though I meet nice boys in doz - ens, I must
 how; He'll dis - own me as a daugh - ter If my
 how; And I must - n't gaze in - sane - ly An - y
 how; And I must - n't wreck my nerve in Get - ting
 how; And I must - n't read the "tales' es" Of that
 how; And she's al - so tried to hin - der Me from

on - ly kiss my cous - ins 'Cause I'm get - ting such a big girl
 skirts get an - y short - er, 'Cause I'm get - ting such a big girl
 more at Hen - ry Ain - ley, 'Cause I'm get - ting such a big girl
 keen on H. B. Irv - ing, 'Cause I'm get - ting such a big girl
 wick - ed Hu - bert Wales' es, 'Cause I'm get - ting such a big girl
 read - ing "Life's Shop 'Wind - er," 'Cause I'm get - ting such a big girl

<i>1st time.</i>	<i>2nd time.</i>
now.	now.
now.	now.
now.	now.

NO. 5. SONG.

“Ev’ry little girl can teach me something new.”

(LORD THEODORE WRAGGE.)

Words by
ANDRIAN ROSS.

Music by
IVOR NOVELLO.

PIANO.

The piano introduction is written for a grand piano in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The music starts with a forte (*f*) dynamic and features a series of chords and melodic lines in both hands, culminating in a repeat sign.

mp >

1. Some men will pro-claim girls are all the same,
2. Ev - 'ry girl dis - plays lit - tle spec - ial ways,
3. When I try to flirt, It's the dead - est cert,

mp
Marcato.

The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The piano part for this section is marked *mp* and *Marcato*.

When you think you change your girl, you on - ly change her
When you're look - ing at her with a soft sug - gest - ive
That the girl sur - pris - es me, al - tho' I'm an ex -

The vocal line continues in the same treble clef and key signature. The piano accompaniment continues in the same bass clef.

name;
gaze,
pert;

I
Some
Some

have
will
are

had a past,
say "Oh, hush!"
cold to men,

long
some
for

and
will
a

fair - ly fast,
raise a blush,
time, and then

But I nev - er
Some have got one
When you melt the

met a girl ex - act - ly like the last.
read - y that is put on with a brush!
lem - on ice, you come to the cay - enne.

rit.

rit.

REFRAIN.

mp

Ev - - 'ry lit - tle girl can teach me some - thing
 Ev - - 'ry lit - tle girl can teach him some - thing
 Ev - - 'ry lit - tle girl can teach him some - thing

mp

new. That _____ is my ex - per - i - ence with
 new. Some - thing un - ex - pec - ted she will
 new. She _____ will give him some sur - prise be -

quite a few. One _____ will show me
 say or do. One _____ won't ev - en
 fore she's through. One _____ won't let a
 One _____ is smart as

Couplet for Repeat Refrain.

154242

how to please her, One — will teach me how to tease her.
 let me kiss her, One — will nev - er let me miss her.
 a man ad - dress her, One — will let them all ca - ress her, }
 he and smart - er, One has got a sap - phire gar - ter, }

Ev - - - 'ry lit - tle girl can teach me
 Ev - - - 'ry lit - tle girl can teach { me }
 Ev - - - 'ry lit - tle girl can teach him

1st & 2nd Verses. § Last Verse.

some - thing new. new.
 some - thing new.
 some - thing

Fine.

D.C.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half note chord, followed by a melodic line of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a melodic line with a prominent slur over a group of notes. The lower staff continues with a steady accompaniment.

The third system shows further development of the melody in the upper staff, including a slur and a fermata. The bass line remains consistent with the previous systems.

The fourth system features a melodic phrase in the upper staff with a slur and a fermata. The lower staff continues with its accompaniment.

The fifth and final system of notation concludes the piece. It features a final melodic flourish in the upper staff and a concluding bass line.

Nº 6. SONG. "The Candy Girl."

(COSMO LEGALLOS.)

Words by
ADRIAN ROSS.

Music by
IVOR NOVELLO.

Allegro vivo.

VOICE.

1. When
2. In

PIANO.

I was a boy in London streets, I
Eng - land the girls are ve - ry nice, All

used to gaze at the tempt - ting sweets, And
pink and white, just like co - coa - nut ice, And

wished I _____ could buy up all the shop To the
girls from _____ the U. S. A. are dreams, Like A -

ve - ry last lit - tle tof - fee
mer - i - can spec - ial pep - per - mint

drop! _____ And now I'm old - er and
creams! _____ And dear French bon - bons in

not so wise, And love to look in - to
silk - en wraps, Have fla - vours you don't ex -

la - dies' eyes, I feel the same as I
pect, per - haps, And East - ern beau - ties are

did be - fore, When I used to hang round some
quite a prize, With their won - der - ful sug - ar'd

REFRAIN.

sweet - shop door! For they're
al - mond eyes!

Marcia.

all can - dy, yes they're all Can - dy they are as

Nice as li - queurs with a lit - tle drop of bran - dy - If you're

fond of can - dy, If you're fond of can - dy, You can

take them while they are han - - dy!

cresc.

Lips like crim-son cher-ries o - ver pearls—

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). 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 melodic line in the left hand.

Love - - ly bar - ley - su - gar gold - en curls—

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Oh! {how I don't you} want to mar - ry all the

The third system features a vocal line with a bracketed phrase: {how I don't you}. The piano accompaniment continues with chords and a melodic line. The key signature remains three sharps.

lit - tle can - dy girls!

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a quarter note. The piano accompaniment ends with a final chord in the right hand and a bass line in the left hand.

NO. 7. SEXTETTE. You'd better not wait for him.

(FUDGE, ALMA, CLEO, PONY, GRUMP & THEODORE.)

Words by
CLIFFORD GREY.

Music by
IVOR NOVELLO.

♩ Allegro moderato.

PIANO.

mf

1. You've come to call on The - o - dore, A
2. This most el - u - sive The - o - dore By

mp

fool - ish thing to do! — He's al - ways late, you'll have to wait At
now is miles a - way, — A - cross the sea in I - tal - y Or

least an hour or two! — At times like these with great - est ease he
else at Ta - ble Bay. — You nev - er know where he will go by

dis - ap - pears, — And so — you see, he per -
day or night, — He's full — of dash, he's

haps — may be a - way for years. —
just — a flash, a streak of light. —

REFRAIN. (REPEAT FOR DANCE.)

You'd bet-ter not wait for him, — Please don't stay! — He

may have gone to Wal-li-pa-roo Or Mar-gate for the day! — A-

round the globe — He dear-ly loves to

skim— He may be in bed, Per -

L.H.

haps he is dead! He may be out watch - ing the

L.H.

Ducks go by— You'd bet - ter not wait for him! _____

D.C.

sf

D.C.

NO. 8. FINALE ACT I.

Words by
ADRIAN ROSS.

Music by
IVOR NOVELLO.

Vivace.

VOICE.

PIANO.

p

cresc.

CHORUS.

He's going to call on Ba - by Grand to see her face to

face; ——— He's heard, or so we un - der - stand, She's

like his daugh - ter rath - er! No doubt if this should

be the case, He'll feel just like a fath - er.

That's how the great - est in our land Of - ten feel to Ba - by

Grand!

PANSY.

What's to be done? For your sto-ry's one That can't be ver-i-fied!

What will oc-cur When he meets with her? I feel so ter-ri-fied!—

THEODORE.

Don't wor-ry or trou-ble Ov-er lit-tle things like

these, For Ba-by is your dou-ble, Just as like you as two peas! You

dress up and make up, Then I'll fair - ly pull you thro'. You must

un-der-stand That his Ba-by Grand Will be you- just you!

accel.

SOLO. Tempo di Valse.

You must Walk a lit - tle,

L.H. rall.

talk a lit - tle, Skirts a lit - tle high.

Give a lit - tle boy a lit - tle Of the glad - some

CHORUS.

eye! Laugh and chat - ter, flirt and flat - ter,

SOLO.

As you did be - fore, Do what lit - tle

CHORUS.

la - dies do - But just a lit - tle more!

Presto.

ff

MINISTER.

Well I will be at home for you, then, If you'll

JULIA.

MINISTER

make your-self at home with me! I'll drop in, Just

JULIA.

pop in For a tête - à - tête tea! I

MINISTER.

want to talk of pub - lic bus - 'ness, And pri - vate mat - ters,

BOTH.

too! If you'll make your-self at home with me, then, I'll

DUKE.

make my-self at home with you! I in-tend to see the

whole thing thro' If this sto - ry I have heard is true, I'll

du - ly and tru - ly a - pol - o - gise to you.

If your sto - ry is - n't quite cor - rect, You'll get some - thing that you

don't ex - pect; By Gad, you'll be up the fam - 'ly tree, If

you try a game on a Duke like me!

Tymp.

Allegro.
rit.

FUDGE.

Don't wor-ry, dear Duk-ie, Ov-er such a small af-fair, For

peo - ple of po - si - tion It's an eas - y thing to square! You pay up ex -

pen - ses And a lit - tle pri - vate fee, If you make a bid Of a hundred quid, It is

CHORUS.

done, you'll see. You pay up ex - pen - ses And a lit - tle pri - vate

ff

LISTEN.

fee, If you make a bid Of a hun - dred quid, It is done.

THEODORE, PONY &c.

Try it on the dog, On the du-cal dog.

CHORUS.

ON STAGE. Hail the Em - ir, Hail the Em-ir of Ba -

ff

Tho' the dodge is dan - ger - ous and dar - - ing!

lu - - chis - - - tan!

Lay it on the Duke, Land him by a fluke,

See him here, — See him here — with his

Nev-er let him know that we are shar - ing! Try it on His Grace,
big tur - - ban! Loud - ly cheer,—

Fool him to his face, Say he's just es-caped an aw - ful
Loud - - ly cheer for this ex - alt - - ed

row. Try it on my Lord, That is how we've scored,
man! Hail! hail! great Em - ir

L.H.

Try it on the bow-wow - wow-wow-wow-wow!

of Ba - lu - chis - tan!

This system contains the first system of music. It features a vocal line in the upper staff with lyrics "Try it on the bow-wow - wow-wow-wow-wow!" and a piano accompaniment in the lower staves. The piano part includes a bass line and a treble line with chords and melodic fragments.

The-o - dore & C^o! The-o - dore & C^o!

The-o - dore & C^o! The-o - dore & C^o!

This system contains the second system of music. It features a vocal line in the upper staff with lyrics "The-o - dore & C^o!" and a piano accompaniment in the lower staves. The piano part includes a bass line and a treble line with chords and melodic fragments.

The - o - dore & C^o!

The - o - dore & C^o!

This system contains the third system of music. It features a vocal line in the upper staff with lyrics "The - o - dore & C^o!" and a piano accompaniment in the lower staves. The piano part includes a bass line and a treble line with chords and melodic fragments. The system concludes with a double bar line and a repeat sign.

NO. 9. OPENING CHORUS ACT II.

We are Theodore & Co

Words by
ADRIAN ROSS.

Music by
IVOR NOVELLO.

VOICE.

PIANO.

CHORUS.

Tho' the place that we are at looks an or - din - a - ry

flat, For a gen - tle-man of sin - gle life or dou - ble one;

— And there's noth - ing in the spot to sug - gest a lurk - ing

plot, Or a sense of haunt - ing mys - ter - y to trou - ble one. —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "plot, Or a sense of haunt - ing mys - ter - y to trou - ble one. —". The piano accompaniment is in two staves, with a treble and bass clef. It features a series of chords and moving lines in both hands.

Yet if this suite, so neat and dis -

The second system continues the musical score. The vocal line has the lyrics "Yet if this suite, so neat and dis -". The piano accompaniment includes a dynamic marking of *f* (forte) in the first measure. The music continues with various chordal textures and melodic lines.

creeet, Could tell its aw - ful his - to - ry, —

The third system of the score features the vocal line with the lyrics "creeet, Could tell its aw - ful his - to - ry, —". The piano accompaniment provides harmonic support with chords and a steady bass line.

— It well could claim the fame of a name, As

The final system on the page shows the vocal line with the lyrics "— It well could claim the fame of a name, As". The piano accompaniment concludes the piece with a series of chords and a final cadence.

MEN.

London's House of Mys - ter - y. Mas - ke - lyne!

WOMEN.

CHORUS.

Fem - i - nine! Each sort and sex of mys - ter - y,

And who are we? yes, who are we?

Strange tho' it be it's true.

rall.

REFRAIN.

We are The - o - dore & C^o, For we

all are in the know, There is - n't an - y odd af -

fair ————— That is too steep for us to

square. We are strict - ly up - to - date,

We will do you while you wait. There is

not a so - cial scan - dal But we will so neat - ly

han - - dle, You won't hear of

it an - y more If you em - ploy The - o - dore.

Nº 10. SONG.

“Three Hundred and Sixty-Five Days.”

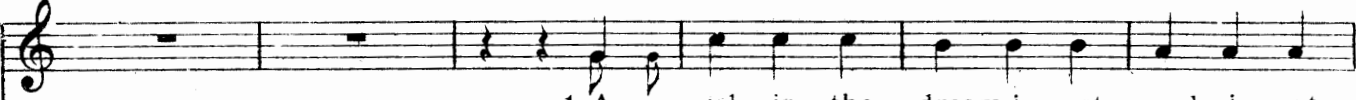
(BOMPAS & PONY.)

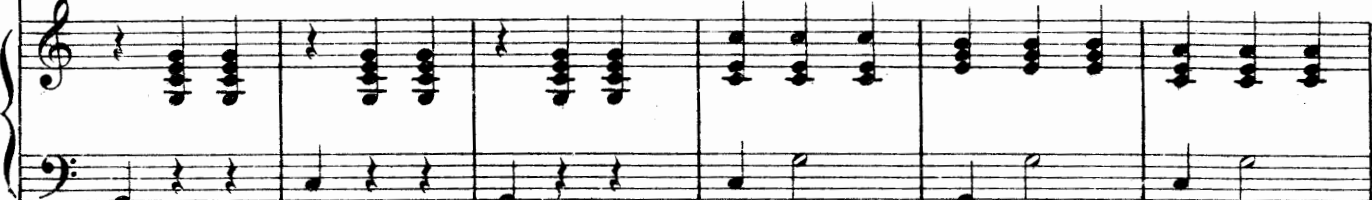
Words by
CLIFFORD GREY.

Music by
JEROME D. KERN.


VOICE. 

PIANO. 


 1. A girl is the dream-i - est peach-i - est,
 2. You can cud - dle and pet her, you'll nev - er up -



cream-i - est Thing on this earth, _____ The sweet - est and
 set her as co - sy you sit, _____ Just hug her the



fair-est, the neat-est and rar-est; You can't tell her worth.
tight-er, in fact you can bite her, she won't mind a bit,

She is so be-witch-ing she sets fel-lows itch-ing A
Sweet names you can call her, and squeeze her and maul her, She'll

smile just to win, But though she looks sim-ple with
think it is s' nice, And when you have kiss'd her till

blush and with dim-ple, She's art-ful as sin. Three
you raise a blis-ter, She's art-ful as sin. Three

REFRAIN.

hun - dred and six - ty - five days _____ all
 hun - dred and six - ty - five days _____ all

go to make a year, _____ Three
 go to make a year, _____ Three

hun - dred and six - ty - five days _____ On
 hun - dred and six - ty - five days _____ In

which to call her dear, _____ But
 which to call her dear, _____ But

al - ways re - mem - ber from Jan - u - ar - y to De - cem - ber, The
al - ways re - mem - ber from Jan - u - ar - y to De - cem - ber, how -

girl that you wor - ship and praise _____ Al - low me to
ev - er much in - come you raise _____ Well hea - ven de -

tell you, she's ab - le to sell you, Three hun - dred and six - ty - five
fend it, she's ab - le to spend it, Three hun - dred and six - ty - five

1st Verse. 2nd Verse.
ways. _____ Three ways. _____
ways. _____ ways. _____

D.C.

NO 11. SONG. "That 'Come Hither' Look."

(SAPPHIRE.)

Words by
CLIFFORD GREY.

Music by
JEROME D. KERN.

Allegro moderato.

VOICE.

PIANO.

1. Now lis - ten! Now lis - ten! It's a se - cret,
2. At twi - light, the shy light, In the moon - light

don't re-peat it, Don't you tell a soul, not a sin - gle soul,
on a June night, Drift - ing down the stream, Id - ly you will dream,

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A. H. & C. Ltd. 9702.

You la - dies, lis - ten, do, I've got a plan for you,
Be - neath the stars a - bove He'll mur - mur tales of love,

My scheme per - haps you will sur - mise If you are wise
Need I tell you what to do A game for two that's

Use your eyes, that's my plan. Just lis - ten!
al - ways new just you try. Now lis - ten!

Just lis - ten! Let me tell you, let me tell you,
Now lis - ten! Let him tease you, let him squeeze you,

You must prac-tise it when-e'er you can. _____
 You must nev-er be too shy- be fly! _____

REFRAIN.

With that "Come hith-er" look in your eyes, _____ You will sur-
 With that "Come hith-er" look in your eyes, _____ You will sur-

prise. _____ You won't be lone - ly, _____
 prise. _____ You won't be lone - ly, _____

For ev - 'ry man you meet, De-pend on me,
 For ev - 'ry man you meet, De-pend on me,

Will soon be at your feet, And you will
 Will soon be at your feet, And you will

see, With that "Come hith - er" look in your
 see, With that "Come hith - er" look in your

eyes. _____ You'll hyp - no - tise. _____
 eyes. _____ You'll hyp - no - tise. _____

— He'll want you on - - ly.
 — He'll want you on - - ly.

He'll say such love - ly things, ——— He'll ouy you
 { If you ob serve my rules, ——— You find that
 Then men round you will swarm ——— When sum men

love - ly rings; ——— Let me ad - vise. ———
 men are fools, ——— They'll risk their lives ———
 nights are "warm" ——— They'll be the same ———

— Where for - tune lies ——— In those
 — They'll leave their wives ——— All through those
 — Life won't be tame ——— All through those

"Come hith - er" "Come hith - er" eyes. ———
 "Come hith - er" "Come hith - er" eyes. ———
 "Come hith - er" "Come hith - er" eyes. ———

NO. 12. SONG. "Any Old Where."

(Cosmo Legallos.)

Words by
CLIFFORD GREY.

Music by
IVOR NOVELLO.

VOICE.

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The piano accompaniment is written for two staves (treble and bass clefs) with a grand staff brace. It begins with a forte (f) dynamic marking and features a melodic line in the right hand and a bass line in the left hand.

The second system continues the musical score. It features a piano accompaniment on the left and two vocal lines on the right. The piano part includes repeat signs and a fermata. The vocal lines are in the same key and time signature as the first system. The lyrics for the two parts are:

1. Some folks
2. Some folks

The third system continues the musical score. It features a piano accompaniment on the left and a vocal line on the right. The piano part includes repeat signs and a fermata. The lyrics for the vocal line are:

there are who wan - der far,
com - plain and sigh in vain,

And hap - - pi - ness Find more or less; ———
 For scenes ——— more gay, yet I shall stay; ———

— — — — — It seems ——— to be a
 — — — — — To have ——— you near is

fool - ish bent, If you love me ——— I am con -
 joy in - deed, To hold you dear, ——— is all I

tent, I ask for no-thing
need, No mat-ter where you

* *And.* * *And.* *

strange or new, My
chance to be, It's the

world is here, with you.
id-eal place for me.

REFRAIN.

An - y old where, an - y old where,

I don't care if we're to - geth - er;

Dark skies or blue, While I have you, Life will be

all sun - ny weath - - er. An - y old time,

an - y old clime, No - thing our fond hearts shall sev - er; -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains the lyrics "an - y old clime, No - thing our fond hearts shall sev - er; -". The piano accompaniment consists of chords and moving lines in both hands.

I can be hap - py all my whole life through,

ff *poco rall.*

The second system continues the vocal line with the lyrics "I can be hap - py all my whole life through,". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a tempo marking of *poco rall.* (poco rallentando). The system concludes with a key signature change to one sharp (F#).

An - y old where dear with you.

1.

The third system begins with the lyrics "An - y old where dear with you." and is marked with a first ending bracket labeled "1.". The piano accompaniment continues with chords and moving lines.

you.

2.

ppp *D.C.*

The fourth system starts with the lyrics "you." and is marked with a second ending bracket labeled "2.". The piano accompaniment includes a dynamic marking of *ppp* (pianissimo) and a *D.C.* (Da Capo) instruction. The system ends with a double bar line and a repeat sign.

NO. 13. SONG & CHORUS.

"The Casino Music Hall."

75

Words by
CLIFFORD GREY.

Music by
JEROME D. KERN.

Moderato.

PIANO.

(MANAGER.)

I'm the chap who is run - ning the

show.
(CHORUS.)

He pays us the mon - ey to be fun - ny too.—

(ALMA.)

I've to pose as a statue just

The musical score for Alma's part consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I've to pose as a statue just". The piano accompaniment is in grand staff (treble and bass clefs). It features a triplet of eighth notes in the bass line and various chords and melodic lines in the treble.

(CHORUS LADIES)

so. We are he

(CHORUS.)
She is look-ing rather chil-ly sil-ly too

The musical score for the Chorus Ladies' part includes a vocal line and piano accompaniment. The vocal line starts with a fermata over the word "so." followed by the lyrics "We are he". Below this, the chorus begins with the lyrics "She is look-ing rather chil-ly sil-ly too". The piano accompaniment is in grand staff and provides harmonic support for the vocal lines.

Cho-rus La-dies who look so en-tranc-ing.

This section continues the musical score for the Chorus Ladies' part. The vocal line contains the lyrics "Cho-rus La-dies who look so en-tranc-ing." The piano accompaniment continues with chords and melodic patterns.

(SHOW GIRLS.)

We are the Audience who so love to see them danc-ing.

The musical score for the Show Girls' part includes a vocal line and piano accompaniment. The vocal line contains the lyrics "We are the Audience who so love to see them danc-ing." The piano accompaniment is in grand staff and provides harmonic support.

(CRUMP.)

Don't you lis - ten to them, look at me;

I'm the com - ic so chron - ic in

old clothes Red nose,

(CHORUS.)

I'm the thing And we're the Cho - rus! The

World loves to go to the show at the New Cas - in - o

Mu - sic Hall, The

best ev - er seen, when you've been, you will say, that we can

beat them all. For

I bring de - light ev - 'ry night to the Gal - ler - y, And

I am earn - ing such a sal - a - ry, And

I've fill'd each box and ev - 'ry

stall Oh! the

boys in the Pit, you'll ad - mit, say I'm "It"— It's ve - ry

cu - ri - ous. _____ If

he could see me Her - bert Tree you'll a - gree, Would be so

fu - ri - ous. _____ I'm

"great", "up to date" and I work on a fun - ny tack, When

I do my turn peo - ple yearn for their mon - ey back, The

world goes to see the Cas - i - no Mu - sic

Hall.

NO 14. VALSE. "Saracenne."

Music by

IVOR NOVELLO.

PIANO.

8va.....

8

7

8va

8

Tempo di Valse.

molto rit. *mp* *f* *mp*

f *Ped.* *

mp *f*

mp *f* *sf*

Ped. *

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure of the treble staff is marked *mf*. The bass staff contains a series of chords, with the first measure marked *And.* and subsequent measures marked with an asterisk (*). The second system continues the piece, with a *f* dynamic marking in the bass staff. The third system features a first ending (marked '1') and a second ending (marked '2'). The fourth system includes dynamics *f*, *mp*, and *f*. The fifth system has a *And.* marking in the bass staff. The sixth system concludes with dynamics *mp* and *f*.

First system of musical notation. Treble and bass staves. Dynamics: *mp* (mezzo-piano) and *f* (forte). Pedal markings: *Ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Pedal markings: *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *poco a poco accel.* (poco a poco accelerando). Pedal markings: *Ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo). Pedal markings: *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* and asterisks.

Sixth system of musical notation. Treble and bass staves. Dynamics: *sf* (sforzando). Pedal markings: *Ped.* and asterisks.

Nº 15. SONG. "My Friend John."

(PONY.)

Words by
CLIFFORD GREY.

Music by
IVOR NOVELLO.

VOICE.

PIANO.

I've got a friend, his name is John; A reg-u-lar sport, he's a per-fect Don, What-

- ev - er I do, it's a cer - tain - ty, My friend John does the same as me.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "- ev - er I do, it's a cer - tain - ty, My friend John does the same as me." The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

When we were kids we wore pink socks, Had chick - en - cough and whoop - ing - pox. I ar -

The second system continues the vocal line and piano accompaniment. The lyrics are: "When we were kids we wore pink socks, Had chick - en - cough and whoop - ing - pox. I ar -". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

- ranged to be born in nine - ty - three, And my friend John did the same as me.

The third system concludes the vocal line and piano accompaniment. The lyrics are: "- ranged to be born in nine - ty - three, And my friend John did the same as me." The piano accompaniment ends with a final chord in the right hand and a double bar line.

2nd VERSE.

Once I was bored and felt so blue, Had_n't a no - tion what to do. Thought

I, "Now I'll go for a rare old spree; And my friend John did the same as me. I

thought, as I wan_dered down the Strand, A mu - sic - hall would be sim - ply grand, Said

I to my - self, "I'll get in free;" And my friend John did the same as me.

3rd VERSE.

3
I saw an at-ten-dant in the Hall, In u-ni-form, cap, gold braid and all, So

I 'old him that I was Beer-bohm Tree, And my friend John did the same as me.

They made me pay, but I went in-side, And a beau-ti-ful girl I quick-ly spied. I

gave her the old glad eye, you see, And my friend John did the same as me. She

4th VERSE.

told me her name was Ros - ie Green, Nev - er been kiss'd and sweet six - teen, So I

squeezed her be - tween Acts Two and Three, And my friend John did the same as me.

Ev - 'ry min - ute or so I paid For i - ces, sweets, and lem - on - ade, Then I

asked her to sup at an A. B. C. And my friend John did the same as me. We

5th VERSE.

went to a res-tau-rant gay and fine And or-dered some nine-teen-six-teen wine. When

I got out-side I could hard-ly see, And my friend John did the same as me.

We drove in a tax-i to her gate And found it had ticked up three pounds eight, So I

left my watch as se-cu - ri - ty, And my friend John did the same as me. She

6th VERSE.

asked me to call on her next day, I went and knock'd at the door all gay. She

said, "Come in-side," and I did with glee, And my friend John did the same as me. A

six-foot fel-low walk'd in and cried, "What are you do-ing here?" and I re-plied, "Oh, I've

call'd with the seed for the par-rots' tea," And my friend John did the same as me. That

fellow had a foot like a Tex-as Mule, He kick'd me twice in the Ves-ti-bule, In the

gut-ter I land-ed grace-ful-ly, And my friend John did the same as me. I

got up, feel-ing sore and sad, Went back home and I felt so mad, I

mar-ried the girl next door, you see, And my friend John did the same as me.

CODA. "EXCELSIOR."

Now in the twi - light cold_ and grey Of - ten I sit_ at close of day, And

think of the times now past and gone. Good times I had with my friend John.

piu mosso.

My old friend John. My old friend John. My old friend John. My old friend John.

My old friend John. My old friend John. My friend John, did the same as me.

Fine.

No 16. DUET.

"All that I want is somebody to love me."

(PANSY & THEODORE.)

Words by
CLIFFORD GREY.

Music by
JEROME D. KERN.

VOICE. HE. 1. There's long been
SHE. 2. I used to

PIANO. *mf*

The first system of music features a voice line and a piano accompaniment. The voice line begins with a rest, followed by the lyrics. The piano part consists of two staves (treble and bass clef) with chords and a melodic line. A dynamic marking of *mf* is present. A repeat sign is located above the piano part.

some-thing wrong with me, dear, And all the
think love was in - sane, dear, That men were

The second system continues the musical piece. The voice line has lyrics. The piano accompaniment continues with chords and a melodic line.

doc - tors. dis - a - gree, dear, But now I
stu - pid slow and vain, dear. Now that has

The third system concludes the musical piece. The voice line has lyrics. The piano accompaniment continues with chords and a melodic line.

know what it must be, dear. Can't you guess? Can't you
 past; let me ex - plain, dear. 'Tis - n't true, 'Tis - n't

guess? Tell me yes! _____ SHE. We're real - ly
 true, I've met you. _____ HE. I used to

much a - like then, we two,
 feel al - most the same dear,

For there is some-thing wrong with me, too,
That lit - tle girls were ve - ry tame dear,

And I know just what it must be, too, I can
But now I ra - ther like the game dear, yes I

guess I can guess, I con - fess. _____
do, yes I do, yes I do. _____

REFRAIN.

HE. All that I want is some - bo - dy to love — me, And to
 SHE. All that I want is some - bo - dy to love — me, And to

love me well. — SHE. Ve - ry well. —
 love me well. — HE. Ve - ry well. —

HE. Morn - ing and night to be rea - dy and will - ing Of that
 SHE. Morn - ing and night to be rea - dy and will - ing Of that

love to tell. — SHE. Ve - ry well. —
 love to tell. — HE. Ve - ry well. —

HE. Hold - ing my hand as in fan - cy we wan - der Through this
 SHE. Hold - ing my hand as in fan - cy we wan - der Through this

great big world for two. _____ All that I
 great big world for two. _____ HE All that I

want is some - bo - dy to love me. — Can't you see I —
 want is some - bo - dy to love me. SHE. Well can't you see I —

1st Verse. _____ *2nd Verse.* _____
 — mean you? _____ you? _____
 — mean you? _____ you? _____

D.C.

NO 17. FINALE ACT II.

CHORUS.

VOICE.

For they're all can - dy yes, they're

PIANO.

The first system of the chorus consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system continues the chorus. The voice part has the lyrics: "all can - dy They're as nice as li - quers with a". The piano accompaniment continues with the same rhythmic pattern, including some grace notes in the right hand.

The third system concludes the chorus. The voice part has the lyrics: "lit - tle drop of bran - dy If you love can - dy if the". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

real can - dy You can take them while they are

han - - dy Life like crim - son cher - ries

o - ver pearls Love - - ly bar - ley su - gar

gold - en curls Oh how I

want to mar - ry all the lit - tle can - dy

girls.

girls.

girls.

"My second childhood."

Words by
DAVID BURNABY and ERIC BLORE.

Music by
PHILIP BRAHAM.

Moderato.

VOICE.

PIANO.

The first system of the score shows the beginning of the piece. The voice line starts with a whole rest. The piano accompaniment begins with a forte (*f*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'.

1. Gath - er round me girl - ies I've a se - cret to im - part, There
2. I can now out - ri - val Win - ston in the way I wear my hats, I am

The second system continues the vocal line and piano accompaniment. The piano part features a piano (*p*) dynamic marking. The accompaniment consists of chords and moving lines in both hands.

seems to be a lit - tle dev - il knock - ing at my heart I've
quite a mo - tor mil - lion - aire, I've got two tins of Pratts. I've fi -

The third system concludes the vocal line and piano accompaniment. The piano part continues with chords and moving lines in both hands.

just come o - ver sil - ly, and I don't care if it snows And
 nan'c'd a lit - tle Re - vue for a girl I used to know, I

what 'll be the end of it well good-ness on - ly knows. (SOLO.) { You
 could - n't find her last time that I went to see the show. (CHOR.) { The
 (SOLO.) { She
 (CHOR.) { She

may think I've gone pot - ty girls on half a glass of phizz, But
 poor old man's gone pot - ty girls, on half a glass of phizz. (SOLO.) It
 was - n't in the cho - rus though she earn'd a quid a week, But
 must be in the cho - rus at a - bout a quid a week. (SOLO.) You're

rall: - - - - - *molto.*

no! it is - n't al - co - hol, I'll tell you what it is. }
 is - n't al - co - hol my dears, I'll tell you what it is. }
 oh, dear no! her con - tract says she has one line to speak. }
 wrong, my dears, her con - tract says she has one line to speak. }

rall: - - - - - *molto.*

CHORUS.

It's my se - cond child - hood com - ing on a - gain,
 se - cond child - hood com - ing on a - gain,

a tempo.

p-f

coming on a - gain, com - ing on a - gain. That's a fact to me that's
 coming on a - gain, com - ing on a - gain. That's a fact to me that's

ve - ry, ve - ry plain, For there's some - thing turn'd my brain. I
I'm
I've
I've

ve - ry, ve - ry plain, For there's some - thing turn'd my brain.

find that I can sit and shriek at dear - old Wil - kie Bard, But
oft - en seen at Ci - ro's with a Mis - sis So and So. I
seen the Bing Boys twen - ty times, I'm go - ing there a - gain, I
a suite now at the Carl - ton, it is quite too aw - f'ly chic, I

what ap - pears to me to be so ve - ry ve - ry hard Is the
know from A. to Z. the la - test lin - go, don't you know, I can
know George Ro - bey's gags by heart and whis - tle each re - frain. And I've
hear that poor De Courville seems to be most fright - f'ly sick, For

sempre pp

fact that they have been and clos'd the Em - pire Prom - e - nade! When
 say to an - y la - dy, Price - less old thing, here's a go Now } my
 ev - en got a post - card sign'd "Yours ev - er Vi Lo - raine." Now } my
 twice I've been to dine with Shir - ley Kel - log at the Pic Now }

f 2nd time.

1.
 se - cond child - hood's com - ing on a - gain. It's my
 se - cond child - hood's com - ing on a -

f

2.
 gain. (CHORUS.) Arent' you a naugh - ty old man!

fz *Fine.* *D.C.*

Cymb.

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