

Jonathan Jay.

HUMOROUS
PATTER
SONG.

WRITTEN, COMPOSED
AND SUNG
BY



CLIFFORD GREY.

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London,
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JONATHAN JAY.

WORDS AND MUSIC BY

CLIFFORD GREY.

Moderato.

VOICE.

PIANO.

mf

The musical score is arranged in three systems. Each system contains a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Moderato'. The first system includes a dynamic marking of *mf*. The piano accompaniment features a steady bass line with chords and a more active treble line with melodic phrases and slurs. The vocal line consists of a few notes, mostly rests, indicating the beginning of the song.

Now friends pay at - ten - tion to me, A

KEY B \flat { : s, | d : t, : d | d : t, : d | m : - : - | : : d }

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats). The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Now friends pay at - ten - tion to me, A". Below the lyrics is a phonetic transcription: "KEY B \flat { : s, | d : t, : d | d : t, : d | m : - : - | : : d }". The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

learn - ed phy - si - cian am I, My skill is re - mark - a - bly

{ | t, : l, : t, | t, : l, : t, | r : - : - | : : r | l, : se, : l, | l, : se, : l, }

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are "learn - ed phy - si - cian am I, My skill is re - mark - a - bly". Below the lyrics is a phonetic transcription: "{ | t, : l, : t, | t, : l, : t, | r : - : - | : : r | l, : se, : l, | l, : se, : l, }". The piano accompaniment continues with the same style as the first system, maintaining the piano (*p*) dynamic.

great, My mot - to is "Nev - er say die." A

{ | r : - : - | : : r | r : d : t, | l, : t, : l, | s, : - : - | : : s, }

The third system concludes the musical piece. The vocal line and piano accompaniment are shown. The lyrics are "great, My mot - to is 'Nev - er say die.' A". Below the lyrics is a phonetic transcription: "{ | r : - : - | : : r | r : d : t, | l, : t, : l, | s, : - : - | : : s, }". The piano accompaniment ends with a fortissimo (*fz*) dynamic. The right hand plays a melody that concludes with a sharp cadence, while the left hand provides a final harmonic accompaniment.

spe - cial - ist I have be - come, In

{| d : t, : d | d : t, : d | m : - : - | : : m }

ev - er - y sort of dis - ease, So, what - ev - er may be your com -

{| f : l, : l, | l, : se, : l, | f : - : - | : : f . f | t, : l, : s, | t, : l, : s, }

- plaint, I'll put you as right as you please.

{| t, : - : - | : : s, | f : m : r | t, : l, : s, | d : - : - | : }

I'm Jon - a - than Jay, Jon - a - than Jay. A

{ s, | s, : l, : s, | m : - : - | s, : l, : s, | m' : - : l, }

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "I'm Jon - a - than Jay, Jon - a - than Jay. A". Below the lyrics is a phonetic transcription: "{ s, | s, : l, : s, | m : - : - | s, : l, : s, | m' : - : l, }". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a mezzo-forte (*mf*) dynamic marking. The piano part features a steady bass line with chords in the right hand.

per-son like me you don't see ev'-ry day. So if you're feeling queer, and you're

{ s, : l, : t, | d : r : m | f : m : r | l, : - : l, . l, | s, : fe, : s, | m : - : m . m }

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "per-son like me you don't see ev'-ry day. So if you're feeling queer, and you're". The phonetic transcription below is "{ s, : l, : t, | d : r : m | f : m : r | l, : - : l, . l, | s, : fe, : s, | m : - : m . m }". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

wil'ling to pay, Come and con-sult me, I'm Jon - a - than Jay.

{ l, : se, : l, | f : - : - | m : r : d | l, : t, : s, | s, : l, : t, | d : - : - ||

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "wil'ling to pay, Come and con-sult me, I'm Jon - a - than Jay.". The phonetic transcription below is "{ l, : se, : l, | f : - : - | m : r : d | l, : t, : s, | s, : l, : t, | d : - : - ||". The piano accompaniment ends with a double bar line and a repeat sign (double bar line with dots) at the end of the system.

Now friends pay attention to me, a learned physician am I,
My skill is remarkably great, my motto is "Never say die."
A specialist I have become, in every sort of disease,
So, whatever may be your complaint, I'll put you as right as you please.

I'm Jonathan Jay, Jonathan Jay.

A person like me you don't see every day.

So if you're feeling queer, and you're willing to pay,

Come and consult me— I'm Jonathan Jay.

2

Now many an impudent Quack, you've proved to be nothing but "splash";
But I can relieve you of pain, and also, of course, of your cash.
Pray don't think that I wish to boast, but really I think I may say,
The cleverest man in the world is I: Doctor Jonathan Jay.

Spoken. Yes, my friends, I am Jonathan Jay. Founder of the Royal Hospital for Sleepless Policemen, we've no patients— Principal Lecturer at the Imperial University (*localise here, small hamlet or village*) I'm the man who's broken more records than Doctor Cook. I can show five diplomas, three certificates, and a birth-mark. At my surgery— well, it's really a hand-cart, the wife pushes it; there's a notice, Jonathan Jay, K.C.— kill or cure— Below that— F.R.C.S. That means "first rate collar-studs" threepence a dozen.

I've written books— scores of 'em. If you'll believe me, I once wrote a whole volume on the "Housemaid's Knee." Not a word to the wife.

Take my Lotion: well, nearly everybody does take it. Millions of bottles sold. Only, beware of imitations. Insist on seeing my name on each label— Jonny— Walker.

Then there's my Ointment. It's called "Old Buck" cures anything— Here's a short list— Cures cuts, bruises, scars, "burns" and other Members of Parliament. Prevents attacks from fits, spasms, mad dogs, wives and other dangerous creatures. Relieves chills from draughts, chess and dominoes. Makes an excellent Furniture Cream. Cures, Catarrh and other musical Instruments. Keeps the wet out of boots. Makes a good hair-dressing. Rubbed on the chin will grow a beard in forty minutes. Makes a splendid butter substitute. You can paint pictures with it. Makes good fly-papers. Will mend pieces of broken china. Makes a nourishing and stimulating broth.

Of course, I believe in suiting the medicine to the patient. For instance, I had one of the Suffragettes who was hurt in the recent riot. I gave her some of "*Holloway's Ointment*"— three months of it.

Then I had one of Pickford's Van-men in. I gave him some of "*Carter's Little Liver Pills*."

Then a man came who'd crushed his hand in the door of the strong room. I treated him with "*Warner's Safe Cure*." I'm a marvel.

Then again, I can draw teeth, and without hurting the patient in the least. Indeed, many people like to have their photographs taken whilst they're in my "*drawing*"- room, because of the happy expression on their faces. As a special inducement, every tooth I extract I have made into a dainty brooch, or tie-pin. And remember, my false teeth are the finest on the market— twin screw action, with ball-bearings, and fitted with a dressguard and patent safety non-skidding rims. Also by a unique device, the back-plate can be used as a safety razor.

But, Ladies and Gentlemen, to prove that I am no fraud, I'll just read you a letter I received this morning. I may say I get letters from all over the civilized world; also from Birmingham. (*Produces letter and reads:*)

John Cod, No 3, Fillited Place, Hard Row, Yarmouth. (Sounds a bit fishy)

Dear Doctor,

I feel it absolutely incumbent upon me to inscribe this epistle to you, as a slight, if inadequate acknowledgment of the immeasurable services which your unprecedented medicinal skill has conferred upon me." (*aside*) I must send that to Mr. Hugo and have it translated. "Five years ago, my dear wife, the light of my life, went out (*pause here and look puzzled. Then turn over leaf*) for a drive and caught a chill. She grew rapidly worse. She complained of seven pains in her back and chest and said that all her joints were aching. Even the Sunday joint was raw. I went to the Chemist and he recommended mustard plasters, but that only made the pain more "keen." I got the advice of five Specialists, Doctor Walford Bodie and the milkman, but without avail. At last, one fatal day, we abandoned all hope. The neighbours came in to see her off, I mean, say farewell, and I had ordered some ham and a dozen of stout for the funeral. All we wanted was fine weather and the club-money, when, quite by chance, I noticed one of your pamphlets in the dust-bin. I at once obtained the sum of one - and - sixpence, out of the gas-meter, and sent for a bottle of your tarvellous monic, er— marvellous tonic. After one dose, my dear wife was out in the yard, as usual, quarrelling with the neighbours. In the evening she was well enough to make me do a lot of mangling. You are quite at liberty to print this letter, if you've got the cheek.

Signed "Yours faithfully, John Cod."

P.S. "My eldest son has disappeared, so please send me a bottle of your wonderful heir restorer."

I'm Jonathan Jay, etc.

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And so did I ...	Mel. B. Spurr	Little Bird Told Me, A ...	Mel. B. Spurr
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Après Vous ...	Edward Kent	Lost Dog, The ...	E. A. Searson
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Baby on the Shore, The (Banjo Accomp. <i>ad lib.</i>)	George Grossmith	Me—ow ...	Conney Grain
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Blackbird Gay, The ...	James Partridge	My Sweet, I Love You (A Sneezing Serenade)	Herbert Harraden
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By Desire ...	Ernest Richardson	Noisy Johnnie, The ...	George Grossmith
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De Ole Umbrella ...	Conney Grain	Our Bazaar ...	Albert Chevalier
Dere's only One Moon in de Sky, in F and G	Lovett King	Our Little Nipper ...	Albert Chevalier
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Dog Song, A ...	H. G. Pélissier	Parents, The ...	Herbert Harraden
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'E can't take a roise out of 'Oi ...	Albert Chevalier	Polka and the Choir Boy, The ...	Conney Grain
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I cannot Sing the New Songs ...	Conney Grain	Way to Woo, The ...	Mel. B. Spurr
I Lub a Lubly Gal, I Do (With Banjo Accomp. <i>ad lib.</i>)	Brandon Thomas	Welshman at the Pantomime, The ...	Nelson Jackson
In the Twilight (Imitation 'Cello Obbligato)	Robert Ganthony	Wiggley Waggley Japanese, The ...	Leslie Harris
It Came Off ...	Mel. B. Spurr	What a Fool You Would Be ...	Mel. B. Spurr
It does go ...	Mel. B. Spurr	When Father Laid the Carpet on the Stairs	Nelson Jackson
It's not for me—It's for a Friend ...	Edward Kent	When I was a Boy at School ...	Mel. B. Spurr
I've Loved another Girl since then ...	George Grossmith	When the Minister comes to Tea ...	Leslie Harris
I wouldn't be a Girl ...	Astley Weaver	When Uncle Sings the only Song He Knows	Nelson Jackson
Jane! ...	H. G. Pélissier	Woman That's Coming, The ...	Leslie Harris
Jarge's Jubilee ...	Conney Grain	Wondering Willie ...	James Blakeley
Johnnie at the Gaiety ...	George Grossmith	World went very well then, The ...	Mel. B. Spurr
Johnnie! Me and You ...	Conney Grain	Wot Cher! ...	Albert Chevalier
Jolly Anglers, The ...	Mel. B. Spurr	Yuss! or, the Coster's Courtship ...	Albert Chevalier

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