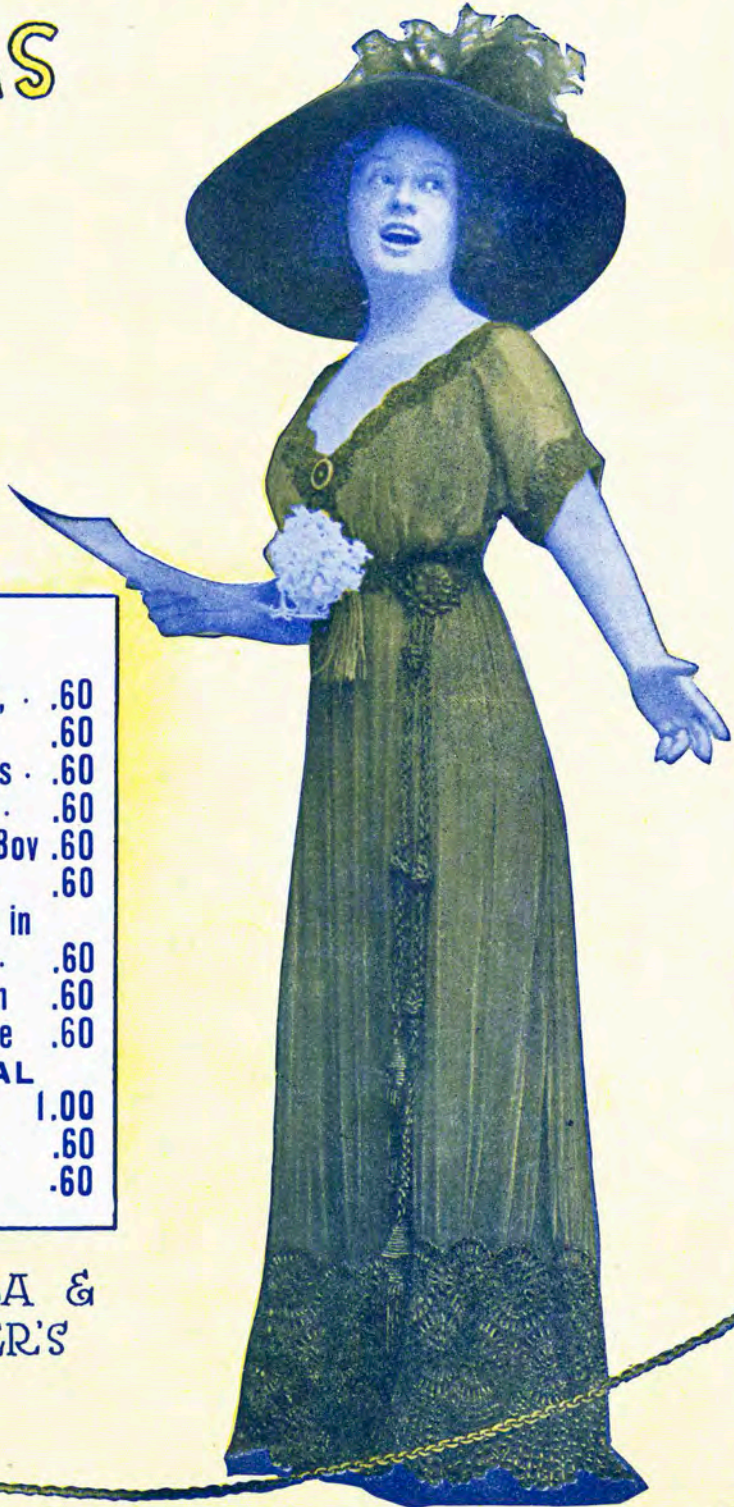


NORA BAYES AND JACK NORWORTH'S

SONGS

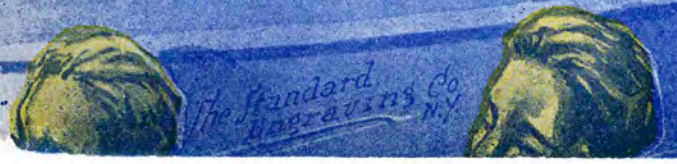


VOCAL	
Mr. Moon-Man	
Turn off Your Light,	.60
Strawberries	.60
+For Months and Months	.60
There is a Happy Land	.60
Please go Find my Billy Boy	.60
Parlor Games	.60
The Only bit of Ireland in Old New York	.60
I've a Garden in Sweden	.60
No More Staying Out Late	.60
INSTRUMENTAL	
Selection	1.00
Waltz	.60
Turkey Trot	.60

IN LOUIS F. WERBA &
MARK A. LUESCHER'S
PRODUCTION OF

"LITTLE MISS FIX-IT"

BY W. J. HURLBUT & HARRY B. SMITH



THE NORWORTH-FOE CO.
1431 FAYAVILLE N.Y.

2 "For Months And Months And Months."

By Joseph Tabrar.

American Version
by Jack Norworth
& Nora Bayes.

Moderato

Piano.

The first system of the piano introduction is written in treble and bass clefs. It features a melody in the treble clef and a bass line in the bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Moderato'. The first measure is marked with a forte 'f' dynamic.

The second system of the piano introduction continues the melody and bass line from the first system. It includes various musical notations such as slurs, ties, and accidentals.

The vocal entry begins with the lyrics: "My moth - er al - ways told me that I". The piano accompaniment is marked with a piano 'p' dynamic. The lyrics continue: "The tel - e - phone comp - ny in this town is".

The vocal entry continues with the lyrics: "A la - dy friend of mine one day thought". The piano accompaniment continues with the same 'p' dynamic. The lyrics continue: "had a splen - did voice, In - fact, I'd sing in Op - e - ra, if start - ing in to fight, They're send - ing no - tic - es a - round that it would be a joke, To - walk in - to a res - taur - ant and".

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American version,

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they'd give me my choice; ——— I wrote to Os - car
 we must be po - lite; ——— A friend of mine was
 have a lit - tle smoke; ——— She smoked a lit - tle

Ham - mer - stein that I would be his star, ——— He ———
 so po - lite, he got down on his knees, ——— And ———
 cig - ar - ette just like a suff - ra - gette; ——— Then ———

said, Come down and sing for me, And I'll see how good you are. ———
 said, Dear Cen - tral, give me One, Two, ——— Main Street if you please. ———
 all the pa - pers roast - ed her, And ——— have - n't stopped as yet. ———

Chorus.

But I don't sup - pose ——— I'll sing it a gain for
 And ——— Cen - tral won't ——— get o - - ver it for
 And I don't be - lieve ——— she'll smoke a - gain for

months and months and months, — No, I don't sup - pose — I'll
 months and months and months, — No, the poor girl won't — get
 months and months and months, — No, I don't be - lieve — she'll

sing it a - gain for months and months and months; — I —
 o - - ver it for months and months and months; — The —
 smoke — a - gain for months and months and months; — If she

sang — "The Wise — Old Owl," — he left — the room at
 girl — was real - ly shocked — to hear — po - lite - ness
 real - ly has — to smoke, — She should try — a pipe just

once; — So I don't sup - pose — I'll sing it a - gain for
 once; — And she won't get out of the hos - - pit - al for
 once; — Then I don't sup - pose — she'll do it a - gain for

months and months and months. But months.
 months and months and months. And months.
 months and months and months. And months.

4.

Now all you married gentlemen should bless the hobble skirt,
 I will show you how you can do your wife a lot of dirt,
 In case you come home late at night, and wifie makes a roar,
 Just take her up and spread her out upon the parlor floor.

Chorus.

Then I don't suppose she will get up again for months and months, etc.
 No, I don't suppose she will get up again for months and months, etc.
 You can go back to your club and enjoy yourself for once,
 And your wife will stay just where she's put for months and etc.

5.

An aviator friend of mine took out his aeroplane,
 And flew from New York town to Philadelphia like a train,
 And when those Philadelphians saw him they set up a wail,
 For they thought that he must really be Old Halley's Comet's tail.

Chorus.

And they won't know who it really was for months and months and etc;
 No, they won't get wise to who it was for months and months and etc;
 I bought an aeroplane myself, and I am going to fly at once,
 But perhaps I may not do it again for months and months and etc.

6.

Now (*Local*) has a base-ball team that pleases all the cranks,
 They ought to keep the good work up and get a vote of thanks,
 They have some dandy players, but I can't recall their names,
 Still I have to hand them credit, for they just won six straight games.

Chorus.

But they may not win a game again for months and months and etc;
 No, they may not win a game again for months and months and etc;
 I would really like to see them win that pennant only once,
 Then there wouldn't be anyone sober in (*Local*) for months and etc.

TRY THESE OVER ON YOUR PIANO

CARESSES

Waltz

Also published for Band and Orchestra

By EUGENE C. LESSER

Tempo di Valse

The first system of musical notation for the piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time. The upper staff begins with a melody of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A *rit.* (ritardando) marking is placed above the final measure of the system.

The second system of musical notation. The upper staff continues the melody with eighth notes and rests. The lower staff features a steady accompaniment of chords. A *mp* (mezzo-piano) dynamic marking is present in the first measure. A *ped.* (pedal) marking is placed below the first measure, and a ** simile* marking is placed below the second measure.

The third system of musical notation. The upper staff continues the melodic line with eighth notes. The lower staff continues the accompaniment with chords. There are no specific markings in this system.

The fourth system of musical notation. The upper staff features a melodic line with some grace notes. The lower staff continues the accompaniment. A *rit.* marking is placed above the first measure, and an *allegro* marking is placed above the second measure.

The fifth system of musical notation, which concludes the piece. The upper staff has a melodic line that ends with a flourish. The lower staff continues the accompaniment. A *cresc.* (crescendo) marking is placed above the second measure.

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