

YOU'RE JUST LIKE A ROSE

CHARLES DILLINGHAM

PRESENTS HIS SIXTH ANNUAL

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HIPPODROME  
SPECTACLE

GOOD TIMES

BY

R·H·BURNSIDE

AND

RAYMOND HUBBELL



STAGED BY

R·H·BURNSIDE

VOCAL

COLORLAND .....	60
HANDS UP .....	60
YOU'RE JUST LIKE A ROSE .....	60
THE LAND I LOVE .....	60
HELLO IMAGINATION .....	60
THE WEDDING OF DANCING DOLL .....	60
DOWN IN THE VALLEY OF DREAMS .....	60
YOU CAN'T BEAT THE LUCK OF THE IRISH .....	60
SELECTION .....	100

T. B. HARMS

AND  
FRANCIS DAY & HUNTER  
NEW YORK

# You're Just Like A Rose

Words by  
R. H. BURNSIDE

Music by  
RAYMOND HUBBELL

**Moderato**

Piano *mf* L.H.

The piano introduction is in 2/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The left hand (L.H.) plays a series of chords in the bass register, while the right hand plays a melody of eighth and sixteenth notes. The tempo ends with a 'rall.' (rallentando) marking.

*p*

(She) It has been such a won-der-ful eve - ning Just to  
(He) I re - mem - ber the day I met you 'Twas a

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part consists of chords and single notes. The lyrics are written below the vocal line.

think, we met here by chance. Now it's changed ev - 'ry - thing For my  
beau - ti - ful day in May. — You looked ver - y shy With

The second system continues the vocal melody and piano accompaniment. The piano part provides harmonic support with chords and moving lines.

heart seemstosing And the whole world's filled with Ro - mance. (He) It has  
down - cast eye And you turned your head a - way. I

The third system concludes the vocal melody and piano accompaniment. The piano part features a final chord and a melodic flourish.

been such a won-der-ful eve - ning, I've been long - ing to see you a -  
 knew I could not for - get you, You cap - tured me from the

-gain. — Just to gaze in your eyes — And once more re - al - ize I can  
 start. — And af - ter a - while When you gave me a smile I

tell what I told you then. — It was af - ter your first sweet  
 knew that I'd lost my heart. — And I thought as you came in

kiss. — I re - mem - ber I told you this. — You are  
 view — There's a flow'r that re - sem - bles you. —

## Refrain

Rather slow and with expression

*p-f*

Just like a rose in a gar - - den,

*p-f*

Dain - ty and sweet as can be:

Just like a flow'r in the Spring - - time,

Bloom - - ing a - lone for me:

Smil - ing at all in the sun - - shine,

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The lyrics 'Smil - ing at all in the sun - - shine,' are written below the vocal line. The piano part consists of chords and single notes in both hands.

Pret - ti - est blos - som that grows: \_\_\_\_\_ You seem so

The second system continues the melody and accompaniment. The lyrics 'Pret - ti - est blos - som that grows: \_\_\_\_\_ You seem so' are present. The piano part includes a melodic line in the right hand and a bass line in the left hand.

frag - rant, rare, none can com - pare, You are just like a

The third system continues the melody and accompaniment. The lyrics 'frag - rant, rare, none can com - pare, You are just like a' are present. The piano part features a more active right hand with eighth notes and a steady bass line.

beau - ti - ful rose. rose.

*cresc*

*L.H. dim*

The fourth system concludes the piece. It includes first and second endings for the vocal line. The lyrics 'beau - ti - ful rose. rose.' are written. The piano part has a crescendo marking and a first ending marked 'L.H. dim' (Left Hand, diminuendo).

# WHAT HAVE THEY GOT ON YOU-MR. CONGRESSMAN?

Words by  
MARK SWAN

Music by  
RAYMOND HUBBELL

Chorus

*mf-ff*

What have they got on you Mis - ter Con - gress - man?  
What have they got on you Mis - ter Con - gress - man?

*mf-ff*

What have they got on you? — You were al - ways strong for a  
What have they got on you? — You've packed our cel - lar —

slug of rye, Now tell us why did you go and vote dry. When e -  
full of booze, I've nev - er known you — to — re - fuse Ex

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of three systems. The first system contains the first two lines of the chorus. The second system contains the next two lines. The third system contains the final line of the chorus. The piano accompaniment features chords and single notes, with some passages marked with a fermata. The dynamics *mf-ff* are indicated at the beginning of the first and second systems.

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