

K39
447

BREAD AND BUTTER

CHARLES DILLINGHAM PRESENTS

FRED STONE



IN A NEW MUSICAL COMEDY

CRISS-CROSS

with

DOROTHY STONE

LIBRETTO BY

OTTO HARBACH & ANNE CALDWELL

MUSIC BY

JEROME KERN

STAGED BY

R.H. BURNSIDE

Bread And Butter
You Will Won't You?
Kiss A Four Leaf Clover
Cinderella

DANCES BY
DAVID
BENNETT

SETTINGS BY
JAMES
REYNOLDS

T. B. HARMS
COMPANY
NEW YORK

BY THE COMPOSER OF "AT DAWNING"

To my friend Rhys Morgan

MY DESIRE

Words by
NELLE RICHMOND EBERHART

Music by
CHARLES WAKEFIELD CADMAN
Op. 84, No. 2

Moderato con moto

The musical score is presented in a standard format with a vocal line on a single staff and piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Moderato con moto'. The score includes dynamic markings such as *mf*, *mp*, *poco cresc.*, and *dim.*. The lyrics are written below the vocal line.

If one day some fair God should
bend From Heav - en's blue And
smile up - on me as a friend - Will oft - en do, If
he should ask my heart's de - sire, He could not touch my breast with

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Bread And Butter

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Words by
ANNE CALDWELL
and **OTTO HARBACH**

Music by
JEROME KERN

Moderato

Piano *mf* *un poco rit*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in the treble clef, while the left hand plays chords in the bass clef. The tempo is marked 'Moderato' and the dynamics are 'mf' (mezzo-forte). The piece concludes with a slight ritardando, marked 'un poco rit'.

He: When a fel - low pays at - ten - tion To a girl, he
She: When a girl, who's sew - ing box is Full of things for

p a tempo.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: 'He: When a fellow pays attention To a girl, he' and 'She: When a girl, who's sewing box is Full of things for'. The piano part consists of chords in the bass clef. The dynamics are marked 'p a tempo'.

ought to men - tion, Ere he sees the pas - tor,
mend - ing socks, I must ad - mit the fact is,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'ought to mention, Ere he sees the pastor,' and 'mending socks, I must admit the fact is,'. The piano part continues with chords in the bass clef.

He's not an As - tor. *She:* But if the girl, that he is land - ing,
 She longs to prac - tice. *He:* And when a fel - low sits out danc - es

Loves him, and is un - der - stand - ing, She will say, she
 With a girl, he soon ro - manc - es, Men - tal pic - tures

wish - es, She could on - ly wash his dish - es.
 sweet makes Of his wo - man flap - ping wheat - cakes.

poco rit.

Burthen (*not fast*)
p-f a tempo.

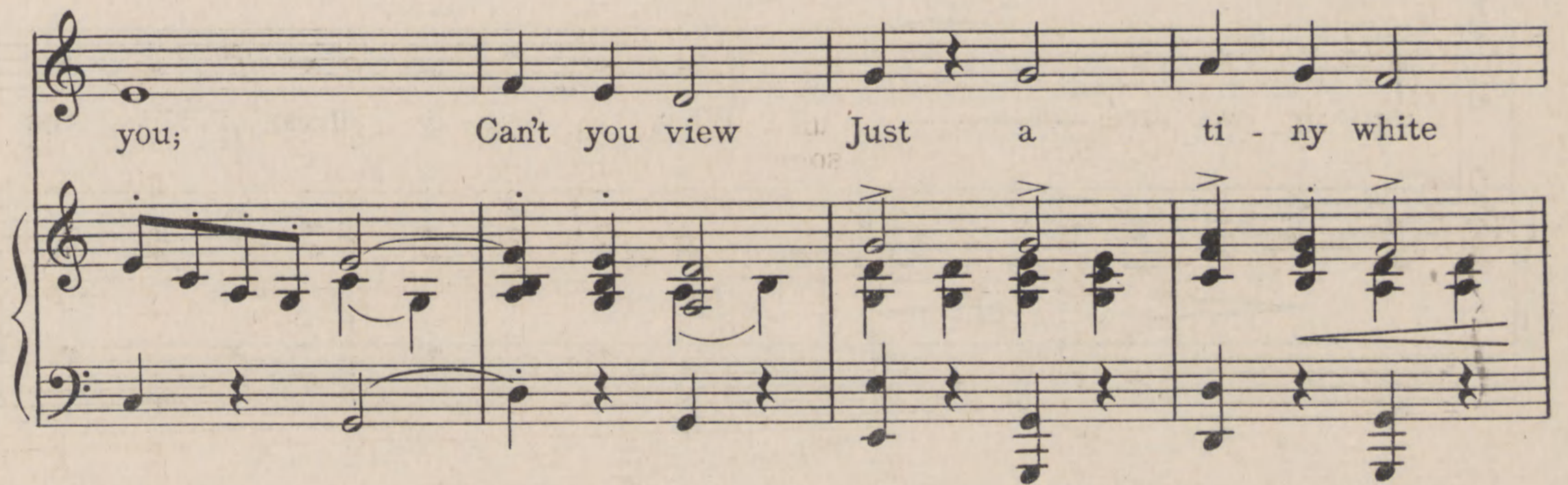
Bread and but - ter, bread and but - ter, Sweet - est words a

ben marcato

girl can ut - ter, When her heart is flut - ter - ing for

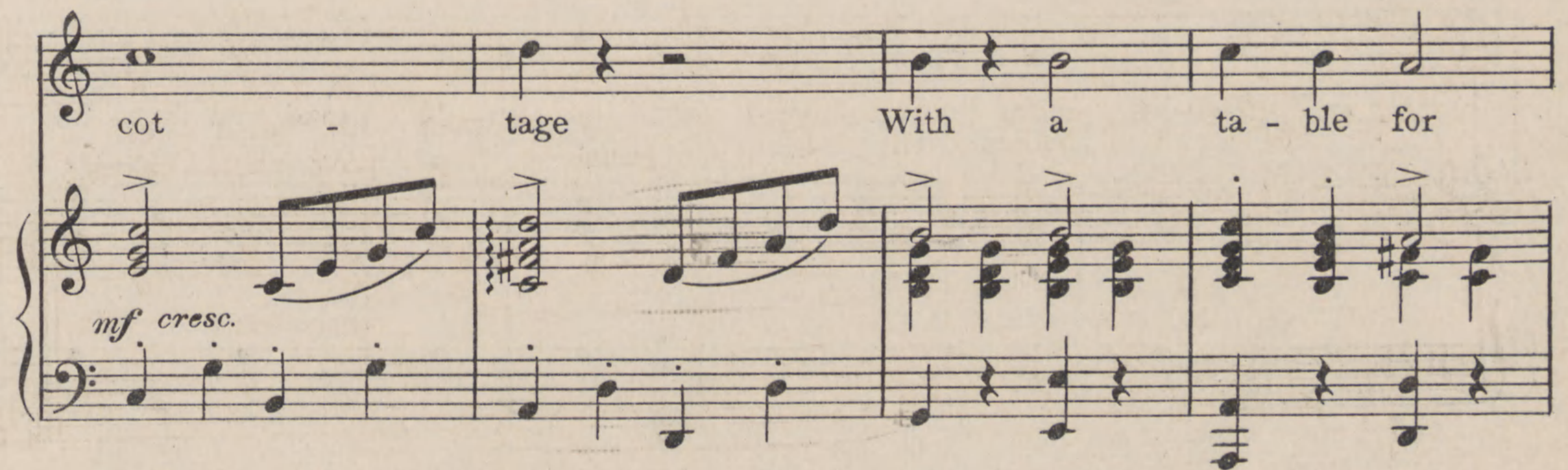


you; Can't you view Just a ti - ny white



cot - tage With a ta - ble for

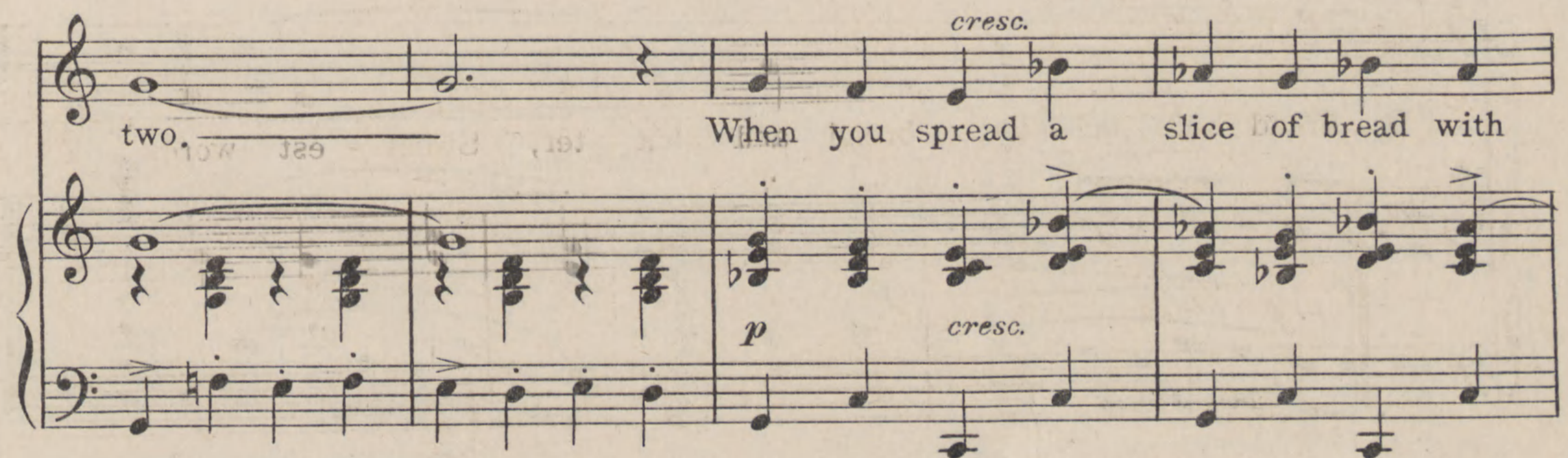
mf cresc.



two. When you spread a slice of bread with

cresc.

p cresc.



jam from the jar, — No one will be there to see how

mp

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The lyrics 'jam from the jar, —' are under the first four notes, and 'No one will be there to see how' are under the remaining notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mp* is placed in the right hand.

hap - py we are; — What a love - ly dream of bliss, And

p

Detailed description: This system contains the next two lines of music. The vocal melody continues with a half note G4, then quarter notes A4, B4, and C5. The lyrics 'hap - py we are; —' are under the first four notes, and 'What a love - ly dream of bliss, And' are under the remaining notes. The piano accompaniment continues with similar patterns. A dynamic marking of *p* is placed in the right hand.

if we need - ed more than this, We'd steal a lit - tle bread and but - ter

Detailed description: This system contains the third line of music. The vocal melody consists of a single half note G4. The lyrics 'if we need - ed more than this, We'd steal a lit - tle bread and but - ter' are under the note. The piano accompaniment continues with similar patterns.

1 kiss. — 2 kiss. —

mf *f* *sf*

Detailed description: This system contains the final two lines of music. The vocal melody has two first endings, each consisting of a single half note G4. The lyrics '1 kiss. —' and '2 kiss. —' are under the notes. The piano accompaniment features a more active eighth-note bass line. Dynamic markings of *mf*, *f*, and *sf* are placed in the right hand.

A CHARMING LITTLE SOUTHERN SONG

"OH MISS HANNAH"

Lyric by
THEKLA HOLLINGSWORTH

Music by
JESSIE L. DEPPEN

Piano

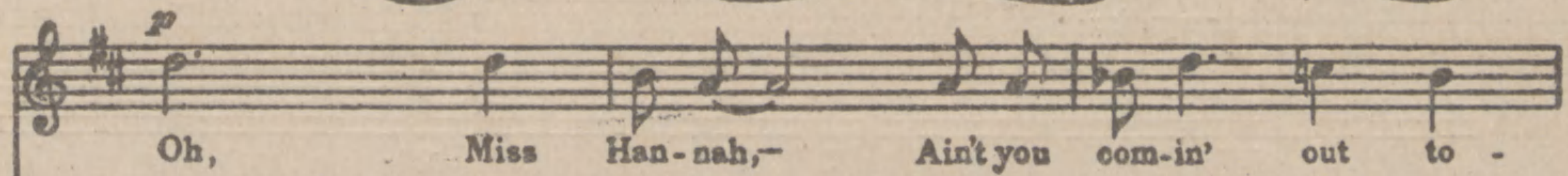


mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is marked with a mezzo-forte (mf) dynamic.

p

Oh, Miss Han-nah, - Aint' you com-in' out to -



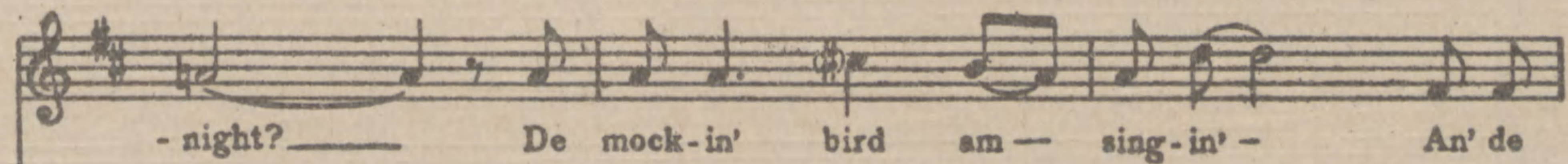
The vocal line begins with a piano (p) dynamic. The melody is simple and melodic, following the lyrics.

p

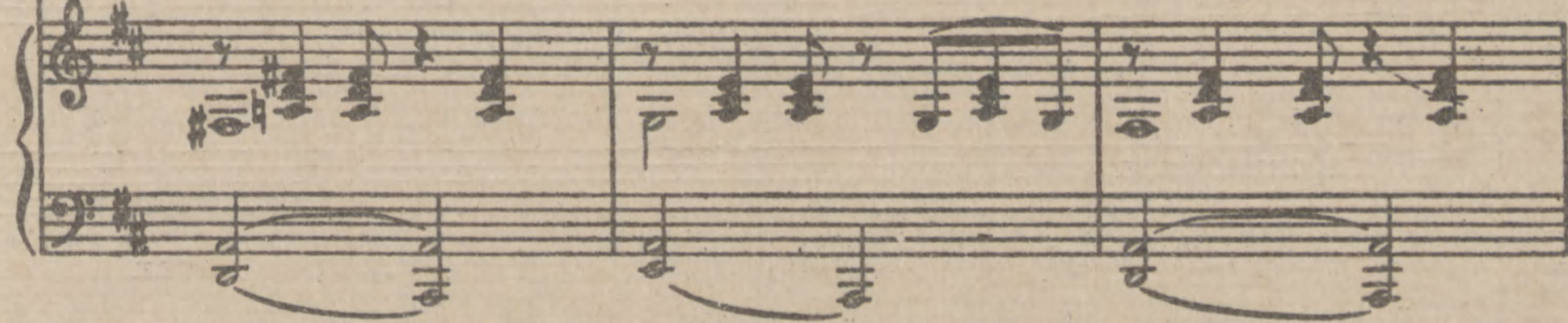


The piano accompaniment continues with a piano (p) dynamic, providing a steady harmonic support for the vocal line.

- night? — De mock-in' bird am — sing-in' - An' de

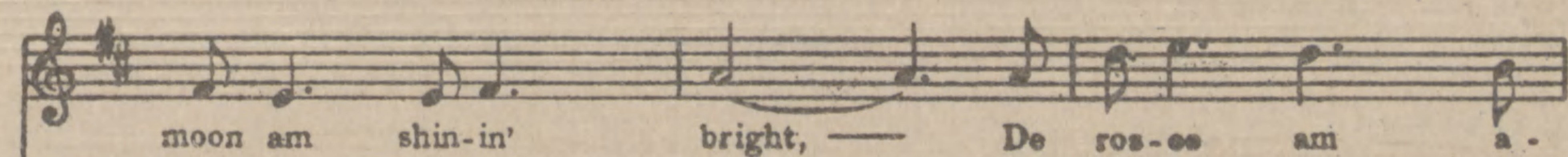


The vocal line continues with the lyrics, maintaining the melodic flow.



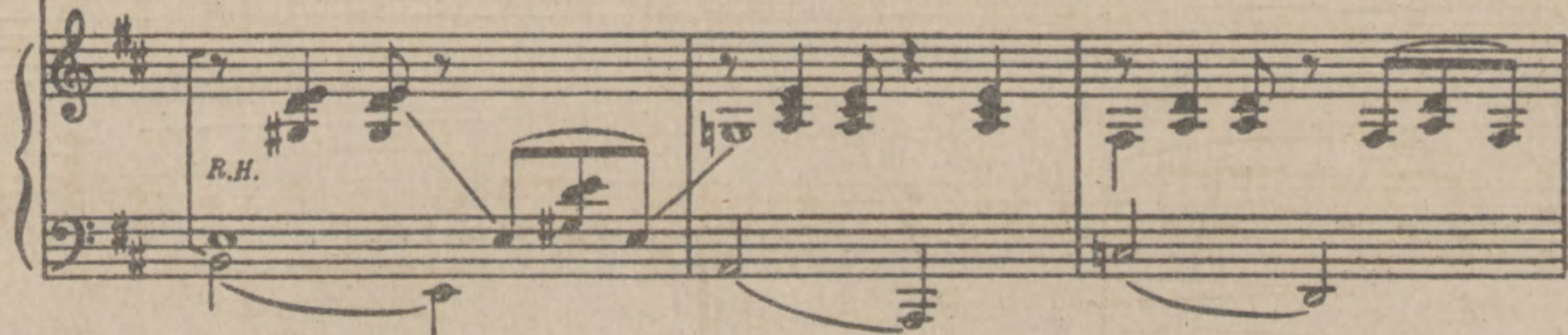
The piano accompaniment continues, supporting the vocal melody.

moon am shin-in' bright, — De ros-es am a -



The vocal line concludes the phrase with the lyrics.

R.H.



The piano accompaniment concludes with a right-hand (R.H.) section, featuring a more active melodic line.

WHO?

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
JEROME KERN

Burthen

Who stole my heart—

con grazia

p

p *semplice*

The first system of the musical score for 'Who?'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature is two sharps (D major), and the time signature is 2/4. The vocal line begins with the word 'Who' followed by a long note, then 'stole my heart'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. Performance markings include 'Burthen' above the vocal line, 'p' (piano) below the vocal line, 'con grazia' above the piano accompaniment, and 'p' and 'semplice' below the piano accompaniment.

a - way? Who makes me dream—

The second system of the musical score. The vocal line continues with 'a - way? Who makes me dream—'. The piano accompaniment continues with the same rhythmic pattern. Performance markings include an accent (>) above the piano accompaniment.

— all day? Dreams, I know, can

The third system of the musical score. The vocal line continues with '— all day? Dreams, I know, can'. The piano accompaniment continues with the same rhythmic pattern. Performance markings include an accent (>) above the piano accompaniment.

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