

# MY • YELLOW • JACKET • GIRL

AS INTRODUCED IN THE  
**GREAT WINTER GARDEN  
PRODUCTION**

LYRICS BY  
**HAROLD  
ATTERIDGE**

MUSIC BY  
**JEAN  
SCHWARTZ**

*Margaret Gardner*  
**THE  
HONEYMOON  
EXPRESS**



AS FEATURED BY

STAGED BY  
**NED WEYBURN**

6

MY YELLOW JACKET GIRL	80c	MY RAGYARDERS	80c
I WANT A TIGER SKIN MAN	80c	I WANT THE STROLLING COON	80c
WHEN THE HONEYMOON STOPS SMILING	80c	THAT IS THE LIFE FOR ME	80c
GOING BACK YOUR LOVE	80c	SYCOVANIA LAND	80c
YOU'LL CALL THE NEXT LOVE THE FIRST	80c	YOU ARE THE SONGS	80c
CAROLINA LOO	80c	SOUTHERN HEART OF WINE	80c
MUSKIE BRIDGE	80c	HONEYMOON EXPRESS	80c
MY COOL-COLA BILLS	80c	WHEN EASY DID THE GARDY OLIVE	80c
OUR LITTLE CABARET AT HOME	80c	AT THE FLOWER GARDEN BALL	80c
TRAY LAL OF MISS	80c		

SM 2386

# "My Yellow Jacket Girl"

Words by  
HAROLD ATTERIDGE

Music by  
JEAN SCHWARTZ

**Allegro Moderato**

The piano introduction consists of two systems of music. The first system features a treble clef with a 2/4 time signature and a bass clef. The treble part begins with a series of chords, marked with a forte *f* dynamic. The bass part provides a steady accompaniment. The second system continues the piece, including a repeat sign with first and second endings, and dynamic markings of *ffz* and *mf*.

The first system of the vocal line is written in a treble clef. The lyrics are: "Jim John-son Gray saw a Chin-ese play- He thought the spoon-ing di - Jim's la - dy love from her flat a - bove Heard all this sing - ing so". Below the vocal line is the piano accompaniment, consisting of a treble and bass clef with chords and a simple melodic line.

The second system of the vocal line continues the lyrics: "vine queer; He had to say: That's some lov - ing way, That's hon - ey - She did - n't know who was down be - low - She thought 'twas". The piano accompaniment continues with the same style as the first system.

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moon - ing for mine  
Chin - ese New Year.

I'll talk to Sue, like those chop-sticks do She'll hear me  
She saw the gink, and she said "Say Chink," Come take the

croon - ing so fine  
laun - dry from here

With a chunk or so of some  
When he tried to say — "It's my

*rit.*

punk a - glow — And a man - do - lin, — like a man - da - rin — Then he  
lov - ing way" — Then the feath - er bed — land - ed on his head — And the

sighed for her, — Then he cried for her like a Chink.  
laun - dry fell, — When he tried to tell of his love.

*rall.*



CHORUS  
Slowly

My al - mond eyes (you lit - tle heav - en - ly Miss)

The first system of the chorus features a vocal line in a 2/4 time signature with a key signature of one flat. The lyrics are "My al - mond eyes (you lit - tle heav - en - ly Miss)". The piano accompaniment consists of a right hand with chords and eighth-note patterns, and a left hand with a steady bass line. A dynamic marking of *p-f* is present at the beginning.

My sun - lit skies (you lit - tle daugh - ter of bliss)

The second system continues the chorus with the lyrics "My sun - lit skies (you lit - tle daugh - ter of bliss)". The musical notation follows the same structure as the first system, with a vocal line and piano accompaniment.

You bunch of vio - lets so rare— You breath of soft sum - mer air—

The third system contains the lyrics "You bunch of vio - lets so rare— You breath of soft sum - mer air—". The piano accompaniment features more complex rhythmic patterns, including sixteenth notes in the right hand.

You sweet Ge - ra - ni - um fair— I love you more than tea, dear

The fourth system concludes the chorus with the lyrics "You sweet Ge - ra - ni - um fair— I love you more than tea, dear". The piano accompaniment continues with its characteristic rhythmic accompaniment.



Those rose - bud lips (I'll start a laun-dry for you) Those

hon - ey sips (I'd eat chop su - ey, dear too...) I'd act like

Ching - a - ling Fou... I'll make a la - dy of you... If you'll be my

Yel - low Jack-et Girl. Girl.

*f* *f* *D.S.*