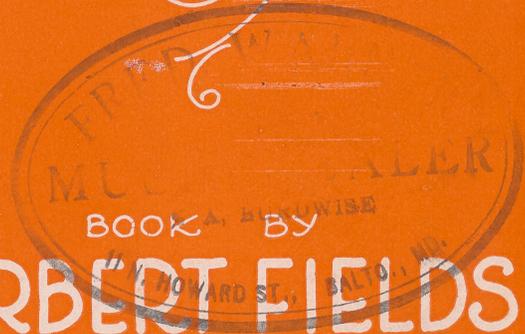
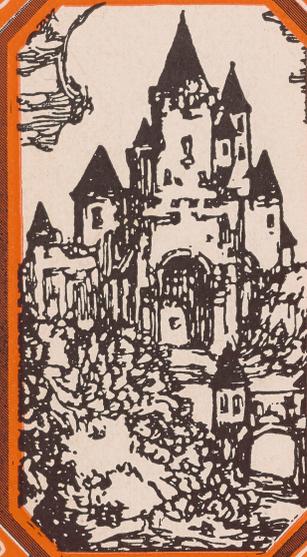


THOU SWELL

LEW FIELDS AND LYLE D. ANDREWS
PRESENT
A MUSICAL ADAPTATION OF MARK TWAIN'S

A Connecticut Yankee



HERBERT FIELDS
MUSIC BY
RICHARD RODGERS
LYRICS BY
LORENZ HART

My Heart Stood Still
I Feel At Home With You
Thou Swell
I Blush
On A Desert Island With Thee
Some One Should Tell Them

STAGED BY
ALEXANDER
LEFTWICH

DANCES BY
BUSBY
BERKELEY

ENTIRE PRODUCTION
UNDER SUPERVISION OF
LEW FIELDS

HARMS
INCORPORATED
NEW YORK

"L'Amour - Toujours - L'Amour"

(Love Everlasting)

Words by
CATHERINE CHISHOLM CUSHING

Music by
RUDOLF FRIML

Refrain
Lento poco rubato

L'a-mour_ tou-jours_ L'a-mour_ Love, now at last, you've

p *legatissimo*

found me. Hold me and fold me al - way,

Thrill me and fill all my day, And weave your spell a-round me!

ten.



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An Artists Selection Of Songs For Discriminating Singers

My Desire	Cadman	Indian Love Call	Friml
Chinese Flower	Bowers	Just You	DePackh
Oh Miss Hannah	Deppen	Old Fashioned Garden	Porter
Rose For Every Heart	Cadman	I Hear A Lark At Dawning	Kriens
Love Sends A Little Gift Of Roses	Openshaw	Shadowless Hour	Cadman
June Brought The Roses	Openshaw	My Heart Has A Window	Freire
I'll Tell The Sunshine	Forster	Moon Madness	Cadman
L'Amour Toujours L'Amour	Friml	Day Of Golden Promise (<i>Wedding Song</i>)	Hamblen
A Kiss In The Dark	Herbert	There's No Love That's Like A First Love. Millegram	

THOU SWELL

Duet
(Sandy and Martin)

Words by
LORENZ HART

Music by
RICHARD RODGERS

Piano

Tranquillo

mf *rall.*

The piano introduction consists of two staves. The right hand features a series of chords with a melodic line, marked *mf* and *Tranquillo*. The left hand provides a harmonic accompaniment. The piece concludes with a *rall.* (ritardando) marking.

In a jolly tempo

p

Martin: Babe, we are well met, As in a spell met, I lift my hel - met,
Sandy: Thy words are queer, Sir, Un - to mine ear, Sir, Yet thou't a dear, Sir,

The first system of the duet features two vocal staves and a piano accompaniment. The tempo is marked "In a jolly tempo" and the dynamics are *p*. The lyrics are: "Martin: Babe, we are well met, As in a spell met, I lift my hel - met, Sandy: Thy words are queer, Sir, Un - to mine ear, Sir, Yet thou't a dear, Sir,"

San - dy;— You're — just dan - dy. For — just this
To me;— Thou — could'st woo — me; Now — could'st thou

dim.

The second system continues the duet. The lyrics are: "San - dy;— You're — just dan - dy. For — just this To me;— Thou — could'st woo — me; Now — could'st thou". The piano accompaniment includes a *dim.* (diminuendo) marking.

here lad. You're such a fist - full, My eyes are mist - full,
try, knight. I'd mur - mur "swell," too, And like it well too;

The third system concludes the duet. The lyrics are: "here lad. You're such a fist - full, My eyes are mist - full, try, knight. I'd mur - mur 'swell,' too, And like it well too;".

* Open strings
8100-4

Are you too wist- full to care, — Do — say you — care to —
More thou wilt tell to San - dy. — Thou — art dan - dy; Now —

dim.
— say; “Come near lad.” You are so grace - ful,
— art thou my knight. Thine arms are mar - tial;

dim. *poco scherzando*

have you wings? You have a face full of nice things;
Thou hast grace; My cheek is part - ial to thy face;

You have no speak - ing voice, dear, With ev - 'ry word it sings. —
And if thy lips grow wea - ry, Mine are their rest - ing place. —

rall. *rit*

Slow with grace

Thou swell! Thou wit ty!— Thou sweet! Thou grand! Wouldst

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "Thou swell! Thou wit ty!— Thou sweet! Thou grand! Wouldst". The piano accompaniment starts with a treble clef and a common time signature, marked with a mezzo-forte (*mf*) dynamic. Both staves include guitar chord diagrams above the notes.

kiss me pret-ty?— Wouldst hold my hand? Both thine eyes— are cute too;

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "kiss me pret-ty?— Wouldst hold my hand? Both thine eyes— are cute too;". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. Guitar chord diagrams are present above the vocal staff.

What they do to me. Hear me hol-ler I choose a Sweet

The third system of music shows the vocal line and piano accompaniment. The vocal line lyrics are "What they do to me. Hear me hol-ler I choose a Sweet". The piano accompaniment features a *dim.* (diminuendo) dynamic marking in the first measure and a mezzo-piano (*mp*) dynamic marking later. Guitar chord diagrams are included above the vocal staff.

lol-la - pa-loo-sa in thee. I'd feel so

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line lyrics are "lol-la - pa-loo-sa in thee. I'd feel so". The piano accompaniment includes mezzo-forte (*mf*) and piano (*p*) dynamic markings. Guitar chord diagrams are present above the vocal staff.

* Open strings
8100-4 Thou Swell

rich in a hut for two; Two rooms and kit - chen — I'm

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'rich' followed by a quarter note 'in', then a half note 'a', a quarter note 'hut', a half note 'for', a quarter note 'two;', a half note 'Two', a quarter note 'rooms', a half note 'and', a quarter note 'kit -', a half note 'chen —', and finally a quarter note 'I'm'. The piano accompaniment consists of chords and moving lines in both hands.

sure would do; Give me just — a plot of, Not a lot of

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'sure', a quarter note 'would', a half note 'do;', a quarter note 'Give', a half note 'me', a quarter note 'just —', a half note 'a', a quarter note 'plot of,', a half note 'Not', and a quarter note 'a lot of'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

land And Thou swell! Thou wit - ty! — Thou

The third system features a vocal line and piano accompaniment. The vocal line has a half note 'land', a quarter note 'And', a half note 'Thou', a quarter note 'swell!', a half note 'Thou', a quarter note 'wit -', a half note 'ty! —', and a quarter note 'Thou'. The piano accompaniment continues with chords and moving lines.

grand! — Thou grand! —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'grand! —', a quarter note 'Thou', a half note 'grand! —'. The piano accompaniment includes dynamic markings of *mf* and *sf* (sforzando), and features triplets in the right hand.

* Open strings
8100-4 Thou Swell

Just A Memory

Words by
B.G. DE SYLVA
and LEW BROWN

Music by
RAY HENDERSON

Refrain *Very slow (with expression)*

p-mf

Days I knew with you, are just a mem - o - ry,

Just a mem - o - ry, That is all that's

left to me. Hap - pi - ness, I guess,

L.H.

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

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An Artists Selection Of Songs For Discriminating Singers

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Oh Miss Hannah	Deppen	Old Fashioned Garden	Porter
Rose For Every Heart	Cadman	I Hear A Lark At Dawning	Kriens
Love Sends A Little Gift Of Roses	Openshaw	Shadowless Hour	Cadman
June Brought The Roses	Openshaw	My Heart Has A Window	Freire
I'll Tell The Sunshine	Forster	Moon Madness	Cadman
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A Kiss In The Dark	Herbert	There's No Love That's Like A First Love. Millegram	



Cottlesman Collection
Rodgers Box 2
No. 64

FOUR NUMBERS FROM THE SUCCESSFUL MUSICAL COMEDY

The Girl Friend

by LORENZ HART and RICHARD RODGERS

SLEEPYHEAD

Words by LORENZ HART
Ukulele arr. by May Singhi Breen

Tune Ukulele
G C E A

Music by RICHARD RODGERS

Refrain *slow and dreamily*
pp-p a tempo

Sleep - y - head, you'd bet - ter go dream - ing

Sleep - y - head, don't o - pen your eyes.

Sleep - y - head, oh, why - should you wor - ry a - way, You'd bet - ter



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The Blue Room

Words by LORENZ HART
Ukulele arr. by May Singhi Breen

(Duet)
Tune Ukulele
G C E A

Music by RICHARD RODGERS

Refrain *Slowly with expression*
p-mf

We'll have a blue room, A new room, For two room, Where

ev - ry day's a hol - i - day Be - cause you're mar - ried to

me. Not like a ball - room, A small room, A



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WHY DO I?

Words by LORENZ HART
Ukulele arr. by May Singhi Breen

(Duet)
Tune Ukulele
G C E A

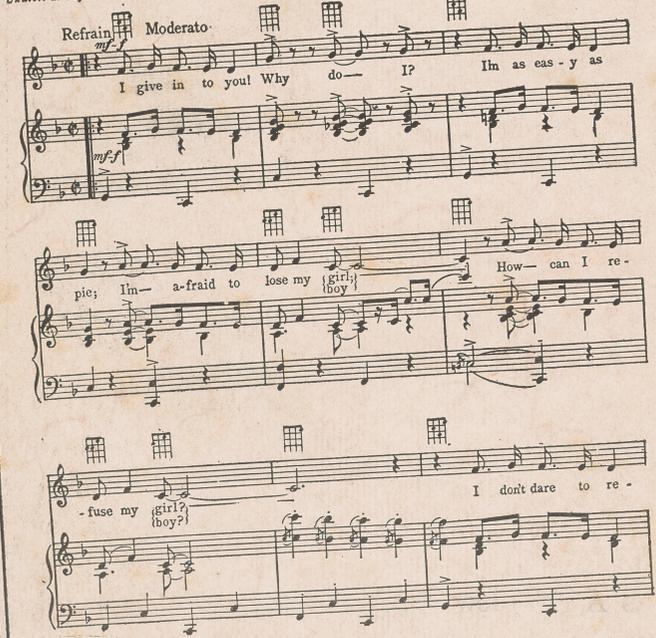
Music by RICHARD RODGERS.

Refrain *Moderato*
mf-f

I give in to you! Why do - I? In as eas - y as

pie; In - a - fraid to lose my ^{girl?} _(boy?) How - can I re -

fuse my ^{girl?} _(boy?) I don't dare to re -



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The Girl Friend

Words by LORENZ HART
Ukulele arr. by May Singhi Breen

(Lenny and Mollie)
Tune Ukulele
G C E A

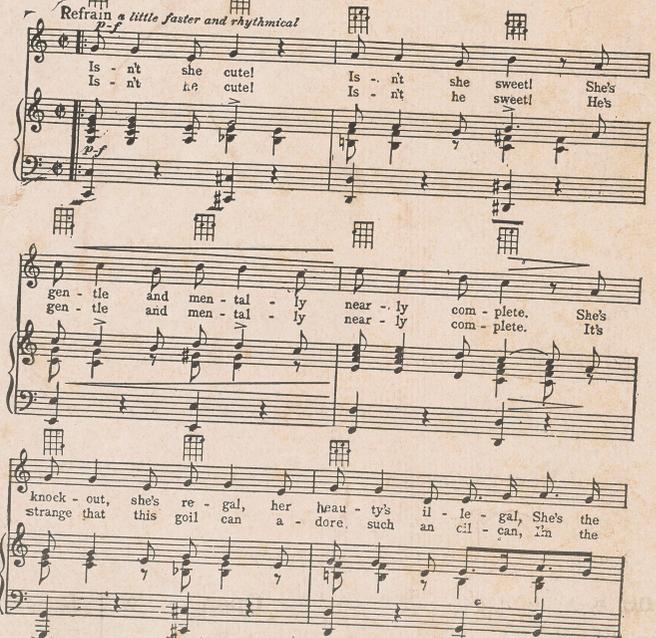
Music by RICHARD RODGERS

Refrain *a little faster and rhythmical*
p-f

Is - n't she cutel Is - n't she sweet! She's
Is - n't he cutel Is - n't he sweet! He's

gen - tle and men - tal - ly near - ly com - plete. She's
gen - tle and men - tal - ly near - ly com - plete. It's

knock - out, she's re - gal, her beau - ty's il - le - gal, She's the
strange that this goil can a - dore, such an cil - can, in the



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