

COHAN AND HARRIS PRESENT AN ADAPTATION OF
THE EUROPEAN SENSATION

POLNISCHE WIRTSCHAFT

By **KURT KRAATZ**, **GEORGE KONKOWSKY** AND **JEAN GILBERT**

— ENTITLED —

THE POLISH WEDDING

BOOK BY
GEORGE V. HOBART

MUSIC BY
JEROME D. KERN

VOCAL

By Gone Days	60
He Must be Nice to Mother	60
+You're the Only Girl He Loves	60
I Want to be the One to Show her That	60
Let us Build a Little Nest	60

T. B. HARMS COMPANY
NEW YORK

Yours Truly, G. H. Love

I have the honor to acknowledge the receipt of your letter of the 14th inst. in relation to the above matter. I am sorry that I cannot give you a more definite answer at this time, but I am sure that you will understand my position. I will be glad to hear from you again when you have had a chance to think over the matter.

Very truly yours,
 G. H. Love

You're The Only Girl He Loves.

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Words by
GEORGE V. HOBART.

Music by
JEROME D. KERN.

Moderato.

Piano.

mf

tr

ERICKA.

When a maid is in love She will of - ten sigh,
When a maid is in love Should she ev - er be,

RUDOLPH.

E.

Now and then she'll cry, Rare - ly does she know the rea - son
Seat ed on the knee, Of the man who calls her tur - tle

R.

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E. why.
dove?

R. I may say that the men oft' get frigh tened too,
Now and then it is done so I have been told,

p

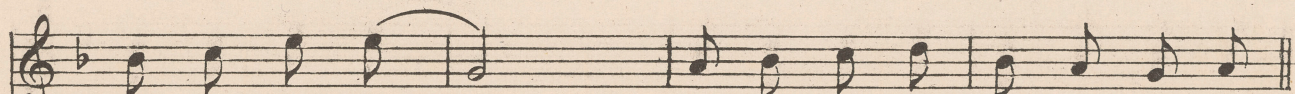
E.

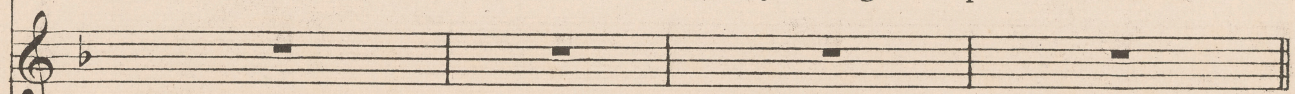
R. When Love knocks then all a - skew.
By a man if he is bold!


E. Will - ie, says that his love Hon - est is and true!
Will - ie, love then for me must be safe - ly hid;

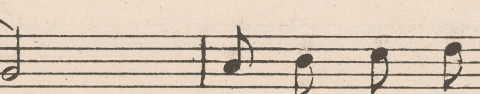
R.

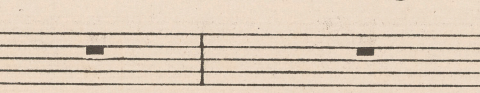
mf *p*


E.  What do lov - ers do? Of - ten have I wished I real - ly
For he nev - er did. An - y thing to prove he has a

R. 



E.  knew!
knee!

R.  Who am I to di - vulge Se - crets such as these
Who am I to di - vulge Se - crets such as these



E. 

R.  Though I'd dear - ly love to please.
Though I have a pair of knees! (She sits on his Knees.)




6

Refrain.

RUDOLPH. *Molto cantabile.*

R.  Does he — snug-gle up be - side you, — With the

R.  love - light in his eyes? —

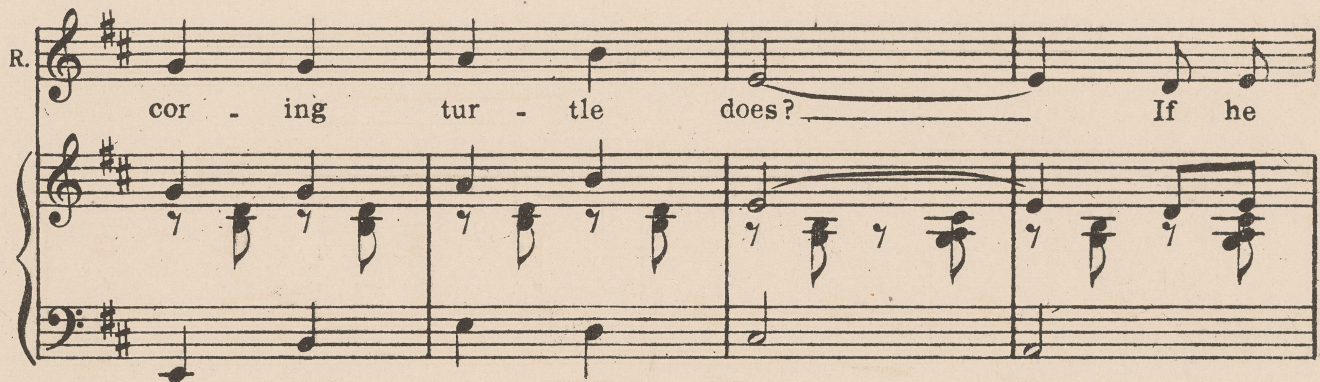
R.  Does he — slip his arm a - round you? — And

R.  fill the air with sighs? — Do


R. you both when no ones near you, Be - have like



R. cor - ing tur - tle does? If he




R. seals such bliss with a kiss like this, You're the (kiss.)



mf

R. on - ly girl he loves!



sfz D.C. al Fine.

A Melodic Memory of an April Day

April Moods.

Intermezzo.

By Max C. Eugene.

Composer of { Cupids Garden,
In Roseland etc.

Grazioso.

Piano.

The first system of musical notation for the piano accompaniment. It consists of a treble and bass clef staff. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass clef staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a piano dynamic (mp) and includes various rhythmic values and accidentals.

The second system of musical notation. It continues the piano accompaniment with a mezzo-forte (mf) dynamic. The treble clef staff features a triplet of eighth notes. The bass clef staff continues with chords and single notes.

The third system of musical notation. It continues the piano accompaniment with a mezzo-forte (mf) dynamic. The treble clef staff features a triplet of eighth notes. The bass clef staff continues with chords and single notes.

The fourth system of musical notation. It continues the piano accompaniment with a mezzo-forte (mf) dynamic. The treble clef staff features a first ending bracket with two endings. The bass clef staff continues with chords and single notes.

The fifth system of musical notation. It continues the piano accompaniment with a forte (f) dynamic. The treble clef staff features a first ending bracket with two endings. The bass clef staff continues with chords and single notes.

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