

HE'S GETTING TOO DARN BIG FOR A SMALL TOWN



He's Getting Too Darn Big For A One-Horse Town

by IRVING BERLIN

Moderato

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

VOICE

Hi-ram Perkins
Hi-ram Perkins

Till ready.

The vocal line begins with a rest, followed by the lyrics "Hi-ram Perkins". The piano accompaniment continues with a similar rhythmic pattern, including a section marked *fz* (forzando) and another *p* section.

sit-tin' by the fire, Talk - ing to his wife; Hol - lered out, "Now
bought a rail-road tick-et, on the B. and O. When they warned him,

The vocal line continues with the lyrics "sit-tin' by the fire, Talk - ing to his wife; Hol - lered out, 'Now bought a rail-road tick-et, on the B. and O. When they warned him,". The piano accompaniment provides harmonic support with chords and moving lines.

look - a here, Ma - ri - a, A far - mer's life was nev - er
New York town was wick-ed, He said "I know;" But then my

The vocal line concludes with the lyrics "look - a here, Ma - ri - a, New York town was wick-ed, A far - mer's life He said 'I know;' was nev - er But then my". The piano accompaniment features a prominent bass line and harmonic accompaniment.

meant for our — son. — The boy is al-most twen-ty - one; — I've been
 boy can hold his own, — Of late he's act-in' too high-tone, — Why, he

close-ly watch-ing him of late and some-things' got-ta be done." —
 combs his hair three times a day; He ev-en us-es co-logne. —

CHORUS

He's get-ting too darn big for a small town, — He ought to

p-f

be in New York; He has seen a cham-pagne cork, — He's ev-en

eat - ing with his fork, ————— He knows at least a doz - en of

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter note 'eat', followed by a half note 'ing', and then a series of eighth and sixteenth notes for 'with his fork'. A long horizontal line indicates a continuation of the melody. The piano accompaniment features a steady bass line and chords in the right hand.

"troop - ers," — He's got a tie from Sie - gel and Coo - per's; And his

The second system continues the musical score. The vocal line starts with a quarter note 'troop', followed by a half note 'ers', and then a series of eighth and sixteenth notes for 'He's got a tie from Siegel and Cooper's'. A long horizontal line indicates a continuation of the melody. The piano accompaniment continues with similar harmonic support.

name stamped in the in - side of his hat, Think - a that, think - a that!

The third system continues the musical score. The vocal line starts with a quarter note 'name', followed by a half note 'stamped in the', and then a series of eighth and sixteenth notes for 'inside of his hat, Think-a that, think-a that!'. A long horizontal line indicates a continuation of the melody. The piano accompaniment continues with similar harmonic support.

Down there on Broad - way is the place where he be - longs; —————

The fourth system continues the musical score. The vocal line starts with a quarter note 'Down', followed by a half note 'there on Broadway is the place where he belongs'. A long horizontal line indicates a continuation of the melody. The piano accompaniment continues with similar harmonic support.

He knows "Be - de - lia" and the oth - er la - test songs. — He's got a

watch with an op - en crys - tal, And a walk - ing cane with a

pis - tol, — He's get - ting too darn big for a one - horse

town. — He's get - ting town. —

f *D.S.*