



# MY VERY FIRST IMPRESSION

Lyric by ANNE CROSWELL • Music by LEE POCKRISS

Noel Behn & Robert Kamlot present

## ERNEST *in Love*

*a new musical*

based on Oscar Wilde's "The Importance of Being Earnest"

Lyrics & Book by

ANNE CROSWELL

Music by

LEE POCKRISS

Musical Direction by

LIZA REDFIELD

Arranged & Orchestrated by

GERSHON KINGSLEY

Dances Staged by

FRANK DERBAS

Settings & Lighting by

PETER DOHANOS

Costumes Designed by

ANN ROTH

Production Directed by HAROLD STONE

with

LEILA

JOHN

GERRIANNE

LOUIS

MARTIN

IRVING

RAPHAEL

EDMONDS

LUCY  
LANDAU

GEORGE  
HALL

ALAN  
SHAYNE

CHRISTINA  
GILLESPIE

MARGOT  
HARLEY

and

SARA SEEGAR as Lady Bracknell

# MY VERY FIRST IMPRESSION

From the Musical Production "ERNEST IN LOVE"

Lyric by  
ANNE CROSWELL

Music by  
LEE POCKRISS

**Brightly**

Piano

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of chords and eighth notes in a rhythmic pattern. The left hand plays a steady bass line with eighth notes and some chords. The dynamic marking is *f* (forte).

**Chorus**

MY VER - Y FIRST IM - PRES - SION is al - ways right,

*mp*

The first line of the chorus features a vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and eighth notes. The dynamic marking is *mp* (mezzo-piano). Chord symbols G7 and C are placed above the staff.

And I con - fess your sweet ex - pres - sion won

The second line of the chorus continues the vocal line and piano accompaniment. The dynamic marking is *mp*. A G7 chord symbol is placed above the staff.

C G7

me on sight; You see from Liv - er - pool to

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a quarter note 'me', followed by a quarter rest, then a quarter note 'on', a quarter note 'sight;', a quarter rest, a quarter note 'You', a quarter note 'see', a quarter note 'from', a quarter note 'Liv', a quarter note 'er', a quarter note 'pool', and a quarter note 'to'. The piano accompaniment consists of chords and single notes in both hands, with a key signature of one sharp (F#) and a common time signature.

C

Glouces - ter I'm quite a threat, For I can

The second system continues the vocal line with 'Glouces - ter', a quarter rest, a quarter note 'I'm', a quarter note 'quite', a quarter note 'a', a quarter note 'threat,', a quarter rest, a quarter note 'For', a quarter note 'I', and a quarter note 'can'. The piano accompaniment continues with chords and single notes in both hands.

G7 C

spot the worst im - pos - tor thru my lor - gnette. A

The third system continues the vocal line with 'spot the worst im - pos - tor thru my lor - gnette.', a quarter rest, and a quarter note 'A'. The piano accompaniment continues with chords and single notes in both hands.

Fmaj7

la - dy can al - ways tell an - oth - er,  
I've been well tu - tored by my guard - ian,

The fourth system continues the vocal line with 'la - dy can al - ways tell an - oth - er,', a quarter rest, a quarter note 'I've', a quarter note 'been', a quarter note 'well', a quarter note 'tu - tored', a quarter note 'by', a quarter note 'my', a quarter note 'guard - ian,', a quarter rest, and a quarter note 'A'. The piano accompaniment continues with chords and single notes in both hands.



G7 E7 Am

fess your sweet ex - pres - sion won me on sight. } You  
 sign of in - dis - cre - tion do I de - tect. }

F6 Fm6 C Ebdim

may be my friend, dear, and you may call me Gwen, dear, For MY

*ritard 2nd time*

G7

VER - Y FIRST IM - PRES - SION is quite air - tight, it's bright,

*a tempo*

1. (Opt.) C 2. C

What's more, it's right! Oh, right!

*gva*