

# When The Curtain Falls

BY  
IRVING BERLIN

AS INTRODUCED BY  
FRANK CRAVEN

AND  
EDITH DAY

IN  
COHAN & HARRIS  
MUSICAL FARCE

“**GOING UP**”

WATERSON-  
BERLIN  
&  
SNYDER CO.  
Music Publishers  
Strand Theatre Bldg  
Broadway at 47<sup>th</sup> St  
NEW YORK



BARBELL

# When The Curtain Falls.

(First Act - Second Act - Third Act.)

By IRVING BERLIN

Moderato.

*f*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

*Voice*

(*She*) I have a cute i - dea for a play,  
 (*She*) What do you think of my lit-tle play?

The vocal line begins with a rest, followed by the lyrics. The melody is simple and conversational, fitting the 'Moderato' tempo.

*Till ready*

*p*

The piano accompaniment continues with a soft dynamic. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

(*He*) Tell me a-bout it, do; \_\_\_\_\_ (*She*) It's just a sto - ry  
 (*He*) I think it simp - ly great. \_\_\_\_\_ (*She*) Some - bod - y may pro -

The vocal lines are arranged in a call-and-response pattern. The male voice enters with a question, and the female voice responds with an answer.

The piano accompaniment continues, providing a harmonic backdrop for the vocal exchange. It maintains the same rhythmic and melodic motifs established in the introduction.

of ev-'ry day, (*He*) Noth - ing to - day is new. \_\_\_\_\_  
 duce it some day, (*He*) I'll bet you just can't wait. \_\_\_\_\_

The vocal lines continue the dialogue. The male voice's line is more melodic and expressive, while the female voice's line is more direct.

The piano accompaniment concludes the section with a final chord and a sustained bass note, providing a sense of closure to the musical phrase.

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(She) There is - n't much to my lit - tle plot,  
 (She) I won - der what the crit - ics will say,

(He) I'm sure it's more than you say. \_\_\_\_\_ (She) May - be you will not  
 (He) I'm sure t'will fill them with joy. \_\_\_\_\_ (She) I'd love to be the

like it a lot, (He) Tell me a - bout your play.  
 girl in the play, (He) I'd love to be the boy.

*rall.*

Chorus.

In the first act \_\_\_\_\_ a girl and boy ap - pear, \_\_\_\_\_

*p-f a tempo*

— In the sec-ond act — their fam-ilies in-ter-fer-; —

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a whole note followed by a half note, then a quarter note, and continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

— A row is start-ed, — they're brok-en-heart-ed; —

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes some chromatic movement in the bass line and chords in the right hand.

— And soon they're part-ed, — for one long year. —

The third system of music shows the vocal line and piano accompaniment. The vocal line ends with a long note. The piano accompaniment features a more active bass line with some chromaticism.

— In the third act — the lov-ers meet a-gain, —

The fourth system of music concludes the page with the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

— And be - fore they take ——— their cur-tain calls, ———

*poco rall.*

— We see them spend - ing, ——— a hap-py end - ing; ———

*a tempo*

— In the last act ——— when the cur - tain

*rit. - - - poco - a - poco*

1 falls. ——— In the falls. ——— 2

*f a tempo D.S.*

(She) There is - n't much to my lit - tle plot,  
 (She) I won - der what the crit - ics will say,

(He) I'm sure it's more than you say. \_\_\_\_\_ (She) May - be you will not  
 (He) I'm sure t'will fill them with joy. \_\_\_\_\_ (She) I'd love to be the

like it a lot, (He) Tell me a - bout your play.  
 girl in the play, (He) I'd love to be the boy.

*rall.*

Chorus.

In the first act \_\_\_\_\_ a girl and boy ap - pear, \_\_\_\_\_

*p-f a tempo*

**DO YOUR BIT**

**AMERICA'S PROBLEM**  
 SHIPS AND FOOD - TO SEND THE MOST FOOD POSSIBLE IN LEAST SHIPPING SPACE  
**SOLUTION**  
 EAT MORE FISH, CHEESE, EGGS, POULTRY AND SAVE BEEF, PORK & MUTTON FOR OUR FIGHTERS

**HELP WIN THE WAR**

— In the sec-ond act — their fam-'lies in - ter - fere; —

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note rest, followed by the lyrics 'In the sec-ond act — their fam-'lies in - ter - fere; —'. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

— A row is start - ed, — they're brok - en - heart - ed; —

The second system continues the musical piece. The vocal line has a whole note rest followed by the lyrics 'A row is start - ed, — they're brok - en - heart - ed; —'. The piano accompaniment maintains its rhythmic pattern, with some chromatic movement in the bass line.

— And soon they're part - ed, — for one long year. —

The third system shows the vocal line with a whole note rest and the lyrics 'And soon they're part - ed, — for one long year. —'. The piano accompaniment features a prominent melodic line in the treble clef, often overlapping with the vocal line.

— In the third act — the lov - ers meet a - gain, —

The fourth system concludes the page with the vocal line having a whole note rest and the lyrics 'In the third act — the lov - ers meet a - gain, —'. The piano accompaniment provides a harmonic foundation for the final phrase.