

KING OF CADONIA

A MUSICAL PLAY



VOCAL

Mother and Father (<i>Duet</i>) . . .	60
The Hippopotamus . . .	60
*Lena, Lena . . .	60
The Blue Bulgarian Band . . .	60
Catamarang . . .	60
Come Along Pretty Girl . . .	60
Coo-oo Coo-oo . . .	60
Every Girl I Meet . . .	60

WORDS BY
M.E. ROURKE

MUSIC BY
JEROME D. KERN

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Lena, Lena!

Words by
M. E. ROURKE.

(Quartette.)

Music by
JEROME D. KERN.

Allegro Moderato.

Piano.

The piano introduction is in 6/8 time, marked *Allegro Moderato*. It begins with a forte (*ff*) chord in the right hand and a single note in the left hand. The melody in the right hand is a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a piano (*p*) chord in the right hand and a single note in the left hand.

(LASKI.)

(PANIX) Now once up-on a time I fell in love You'll par-don
 Now once up-on a time I fell in love You'll par-don
 Now once up-on a time I fell in love You'll par-don

The vocal melody for the first verse is in 6/8 time, marked *Allegro Moderato*. It features a series of eighth notes and rests. The piano accompaniment is in 6/8 time, marked *Allegro Moderato*, and features a steady eighth-note accompaniment. The piece concludes with a piano (*p*) chord in the right hand and a single note in the left hand.

me, that just re-minds me of a girl I met in Hun-ga-
 me, I used to know a lit-tle girl I met in gay Par-
 me, but what you said re-minds me of a girl in It-a-

The vocal melody for the second verse is in 6/8 time, marked *Allegro Moderato*. It features a series of eighth notes and rests. The piano accompaniment is in 6/8 time, marked *Allegro Moderato*, and features a steady eighth-note accompaniment. The piece concludes with a piano (*p*) chord in the right hand and a single note in the left hand.

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-ry, When an - y - bo - dy speaks of love I have to speak of
 ee, Poor dear she ha - ted walk - ing and of course I had to
 ly, While wai - ter in a ca - fe there I served her things to

pp

her. — Her pret - ty shoe and stock - ings too set all my blood as -
 get. — Each time we took a prom - e - nade, a car - riage for my
 eat, — She choose a ta - ble near the door con - ven - ient to the

f

-tir there is on - ly one thing — a - gainst her I can say —
 pet there is on - ly one thing — a - gainst her I can say —
 street there is on - ly one thing — a - gainst her I can say —

f *p*

— The day I loaned my watch to her she went a - way.
 — The hor - rid way she left me at the Bon Mar - che.
 — The day she paid me with a check she went a - way.

(BRAN.) Did you no - tice if she wore a buck - le on her
 (LASKI.) Did she kiss you when at last the car - riage made a
 (LASKI.) Tell me was she ver - y fond of Eng - lish break-fast

(DUKE.)
 shoe? — If she wore a stock - ing tell me was that stock - ing
 stop? — (BRAN.) Have you ev - er seen her since she went in to that
 tea? — (DUKE.) Was she with the mus - tard most ex - trav - a - gant - ly

blue? (PANIX.) And did you loan your watch to her why that's what I did
 shop? (PANIX.) And did you to the loss of a - ny val - u - ab - les
 free? (PANIX.) And was the check she gave you with the kind they mark "N.

(LASKI.)
 too. Yes! It must have been Len - a.
 drop. Yes! It must have been Len - a.
 G." Yes! It must have been Len - a.

Refrain.

Len - a Len - a where did you go? _____

pp

Len - a Len - a I'd like to know. _____ You

went a-way to for-eign parts and left a string of bro-ken hearts Be-

hind you, be-hind you Len - a

f *ff*

Len - a I am so blue ——— Len - a

Len - a are you un-true? ——— You made your hay, they

went a-way and ev' - ry day I say I wish

I could find you ——— find you. ———

D. S.

Dance.

7

8va

8va

ff

fz

Fine.

TRY THESE OVER ON YOUR PIANO

In Roseland.

INTERMEZZO PETITE.

Andante moderato.

by MAX. C. EUGENE.



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