

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, John D. H. Brown

Dear Sir,

| No. | Name             | Address      | City     | State |
|-----|------------------|--------------|----------|-------|
| 1   | John D. H. Brown | 123 Main St. | New York | N.Y.  |
| 2   | John D. H. Brown | 123 Main St. | New York | N.Y.  |
| 3   | John D. H. Brown | 123 Main St. | New York | N.Y.  |
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| 5   | John D. H. Brown | 123 Main St. | New York | N.Y.  |
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# You're The Only Girl He Loves.

3

Words by  
GEORGE V. HOBART.

Music by  
JEROME D. KERN.

*Moderato.*

Piano. *mf*

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

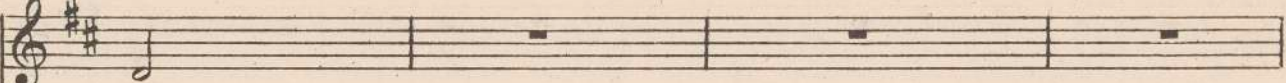
R.

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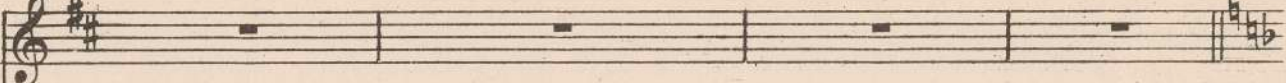
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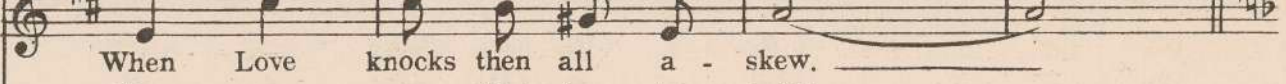
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E.  why.  
dove?

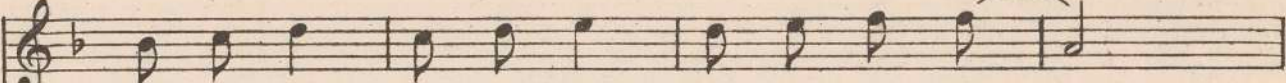
R.  I may say that the men oft' get frigh tened too,  
Now and then it is done so I have been told,

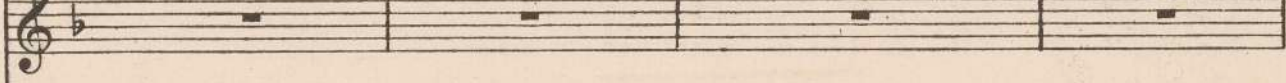
 *p*

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.)

*rall* *poco a poco.*

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## 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 musical score is written for piano in G major, 3/4 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/mood is marked 'Grazioso.' and the dynamics are 'mp' (mezzo-piano). The second system starts with a bass clef and a dynamic of 'mf' (mezzo-forte). The third system continues with a treble clef and a dynamic of 'mf'. The fourth system begins with a bass clef and a dynamic of 'mf'. The fifth system ends with a treble clef and a dynamic of 'f' (forte). The score includes various musical notations such as eighth notes, quarter notes, and chords, with some measures marked with a '3' indicating a triplet.

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