

# MIMI

(MEE-MEE)

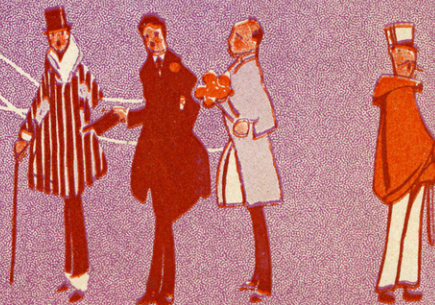
WORDS BY  
*Ballard Macdonald*  
MUSIC BY  
*Con Conrad*

Composer of  
*'MARGIE'*  
AND  
*'PALESTEENA'*



WOHLMAN

Music by *Shapiro, Bernstein & Co.* MUSIC PUBLISHERS  
COR. BROADWAY & 47<sup>th</sup> STREET  
New York



Try this over on your Piano.

# Love Bird

Reg. U.S. Pat. Off.  
By MARY EARL  
and TED. FIORITO

## CHORUS

Love Bird, sweet - ly sing - ing, To my  
love go wing - ing, Just a  
mes - sage bring - ing, I'm lone - ly, so lone - ly  
For some-one I love on - ly, Say that I am wait -

*p.f.* *fz* *fz* *cresc.* *fz*

The musical score is presented in four systems. Each system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with chords. Dynamics include piano-forte (p.f.), fortissimo (fz), and crescendo (cresc.).

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# MIMI

(MEE-MEE)

Words by  
BALLARD MACDONALD

Music by  
CON CONRAD

PIANO

*f* *fx*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes with various chords, while the left hand provides a steady accompaniment of quarter notes. Dynamics range from *f* to *fx*.

VOICE

In gay Pa-ree on the bou-le-vard — The bul-ly  
I must ad-mit that he missed his boat — Then he missed

*Vamp* *mf* *p*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a *Vamp* section with *mf* dynamics, transitioning to *p* for the vocal entry. The piano part includes chords and a melodic line in the right hand, with a bass line in the left hand.

bou-le-vard — One day he chanced to see Sweet Mi-mi He took her  
lots of boats — He's giv-en up the sea For Mi-mi He was to

The vocal line continues with the lyrics. The piano accompaniment features chords and a melodic line in the right hand, with a bass line in the left hand. Dynamics are consistent with the previous section.

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out to a ta-ble d'hote - That night he missed his boat - And home he wrote: -  
sail for his na-tive land - But MI - mi held his hand - You un-der - stand: -

CHORUS

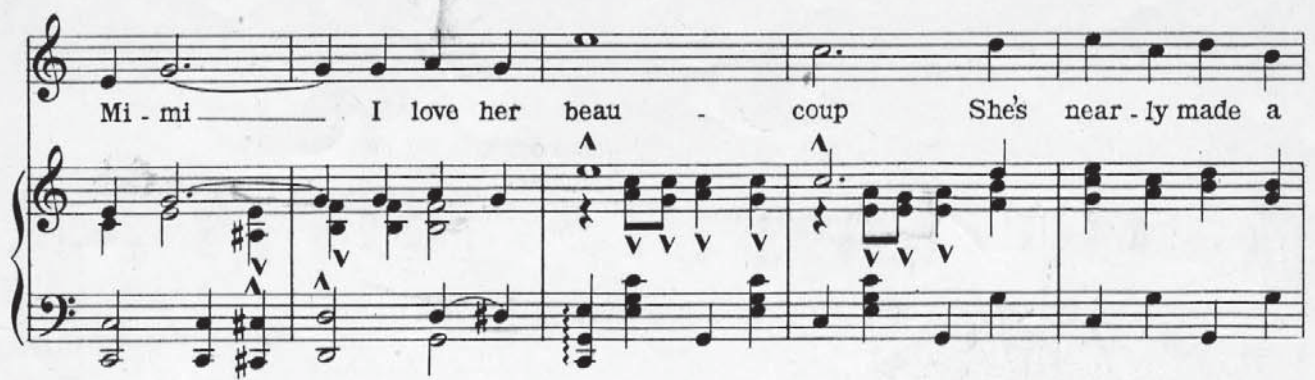
Mi - mi - - - - Oh! how she loves me Ev - 'ry day she

*p-f*

seems to find a bet-ter way - - - - - Mi - mi - - - - Oh! how she

loves me I don't think I'll ev-er make my get-a-way - - - - -

Mi - mi I love her beau - coup She's near - ly made a



French - man out of me I just rave and tear my



hair When she calls me "pomme - de - terre" You for me Oh! oui,



1. oui, Mi - mi. 2. mi.



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