

WEAR YOUR SUNDAY SMILE

*John Henry Mears  
Presents the New Musical Comedy*

# Judy

Book by  
**Mark Swan**  
Lyrics by  
**Leo Robin**  
Music by  
**Charles Rosoff**

Wear Your Sunday Smile  
Pretty Little Stranger  
Judy, Who D'ya Love?  
Start Stompin  
Poor Cinderella

Dances & Ensembles by  
**Bobby Connolly**      Play Directed by  
**John Hayden**

"Judy"

SM 7556

# Wear Your Sunday Smile

Words by  
LEO ROBIN

(Judy and Jack)

Music by  
CHARLES ROSOFF

Moderato

Piano

*mf* *cresc.* *f* *rall.*

*p* tranquillo

Judy: When shadows gray sur - round me,  
Jack: When La - dy Luck high - hats me,

And Mister Gloom has found me;  
Or in the eye she bats me

*p dolce*  
*a tempo.*

I try to get a big jump on him,  
I like to play the game as you do,

And try to play a  
And laugh it off the

big trump on him.  
same as you do.

When I was in the glad age  
A man can al - ways do more

Of on - ly eight or nine, My moth - er taught me  
To o - ver come his care, If he re - tains a

this old ad - age That keeps me feel - ing fine:  
sense of hu - mor And has a cheer - ful air.

*rall.*

## Refrain

*p - mf a tempo.*

Wear your Sun - day smile on Mon - day, Don't let Sun - day

*a tempo.*  
*p - mf espressivo*

be the one day When you shoo a - way your boog - ey -

boo. *p* Why should Mon-day be a blues day?

*mf* *p espressivo*

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest followed by the lyrics 'boo.' and 'Why should Mon-day be a blues day?'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p espressivo*.

It's a fun day, so is Tues-day, If you do the

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'It's a fun day, so is Tues-day, If you do the'. The piano accompaniment continues with the same melodic and harmonic structure.

way you ought to do.

*mf*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics 'way you ought to do.'. The piano accompaniment features a more active bass line in the final measures. Dynamics include *mf*.

Though trou-bles may come, don't show them

*mp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with the lyrics 'Though trou-bles may come, don't show them'. The piano accompaniment features a steady harmonic accompaniment. Dynamics include *mp*.

Right o - ver your shoul - der, throw them

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'Right' followed by a quarter note 'o', a quarter note 'ver', a quarter note 'your', a quarter note 'shoul-', a quarter note 'der,', a quarter note 'throw', and a half note 'them'. The piano accompaniment consists of chords and moving lines in both hands.

When Hard Luck be - gins to biff you, You can beat him

*p*

The second system continues the piece. The vocal line starts with a half note 'When', a quarter note 'Hard', a quarter note 'Luck', a quarter note 'be -', a quarter note 'gins', a quarter note 'to', a quarter note 'biff', a quarter note 'you,', a quarter note 'You', a quarter note 'can', a quarter note 'beat', and a half note 'him'. The piano accompaniment features a prominent bass line with a steady rhythm and chords in the right hand. A dynamic marking of *p* (piano) is placed above the first measure of the piano part.

to it, If you wear your Sun - day smile the whole week

The third system shows the vocal line with a half note 'to', a quarter note 'it,', a quarter note 'If', a quarter note 'you', a quarter note 'wear', a quarter note 'your', a quarter note 'Sun -', a quarter note 'day', a quarter note 'smile', a quarter note 'the', a quarter note 'whole', and a half note 'week'. The piano accompaniment continues with its characteristic chordal texture.

1 through. 2 through.

*mf* *p* *morendo*

The fourth system contains a first ending and a second ending. The vocal line has a half note 'through.' for both endings. The piano accompaniment features a first ending marked *mf* (mezzo-forte) and a second ending marked *p* (piano) with the instruction *morendo* (decrescendo). The piano part concludes with a final chord marked *pp* (pianissimo) and an asterisk.

# A SPARKLING RHYTHMIC MEXICAN SERENADE

## ADELAI

Words by  
GEORGE ABBOTT

Music by  
JOSEPH SPURIN CALLEJA

Tempo di Habanera (Moderato)

Refrain

Oh, A-de - lai, — This night is bring - ing joy to my  
heart, — Love to my sing - ing. I'm com - ing home,  
— I'm on my way; — Are you still wait - ing, My A - de -

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of a vocal line and a piano accompaniment. The piano part features a characteristic habanera rhythm. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings such as *f*, *mf*, and *pp*, and includes asterisks and 'Ped.' markings indicating specific performance techniques.

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# MOST SUCCESSFUL SONG NUMBERS FROM THE SEASON'S MUSICAL COMEDIES

## From "THE GIRL FRIEND"

### The Girl Friend

Words by LORENZ HART  
Ukulele arr. by May Singhi Breen

(Lenny and Mollie)  
Tune Ukulele  
G E A

Music by RICHARD RODGERS

Refrain *a little faster and rhythmical*

Is - n't she cutel Is - n't she sweet! She's  
Is - n't he cutel Is - n't he sweet! He's

gen - tle and men - tal - ly near - ly com - plete. She's  
gen - tle and men - tal - ly near - ly com - plete. It's

knock - out, she's re - gal, her beau - ty's il - le - gal, She's the  
strange that this goil can a - dore such an cil - can, in the

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## From "SWEETHEART TIME"

### A Girl In Your Arms

Words by IRVING CAESAR

Moderato con sentimento

Music by JAY GORNEY

Refrain *p-f*

A girl in your arms — is worth two in your dreams —  
A girl - ie who will — is worth twen - ty who wont —

For dreams fade a - way — when the  
If you're fond of kiss ing for

morn - ing star gleams — A girl you can pet — is worth  
- get those who dont — A girl on your knee — is worth

*un poco appassionato*

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## From "NAUGHTY CINDERELLA"

### Do I Love You?

When There's Nothing But "Yes" In My Eyes)  
With Piano Tune Ukulele

Music by H. CHRISTINE and E. RAY GOETZ

Words by E. RAY GOETZ  
Ukulele arr. by M. Zollet

Refrain *Valse moderato*

Um — Do I love you? — Do you have to

ask me? Look in to my eyes! Um

Do I love you? — Does the bud - ding

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## From "SONG OF THE FLAME"

### Song Of The Flame

Words by OTTO HARBACH and OSCAR HAMMERSTEIN 2nd

Music by GEORGE GERSHWIN and HERBERT STOTHART

Refrain *Tempo di Marcia molto marcato*

What's that light that is beck - on - ing?

Through the night it is beck - on - ing;

Come, come, come,

*cresc.* *Doce a*

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