

LOVE'S BOUQUET

KOLB and DILL
in the Great Laughing Festival

WET and DRY

Lyrics and Music by
JEAN C. HAYEZ

LOVE'S BOUQUET	.60
I'M GLAD HE'S IRISH	.60
PICKANINNY SAM	.60
BEAUTIFUL GARDEN OF DAY DREAMS	.60
LET'S PRETEND	.60
EVERYBODY IN THE TOWN IS SOBER SINCE MY CELLAR WENT DRY	.60

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Wet and Dry

LOVE'S BOUQUET

SONG

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Moderato

PIANO

f

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The music begins with a treble clef staff containing a melodic line starting on G4, followed by a bass clef staff with a bass line. The first measure is marked with a forte (*f*) dynamic.

Stroll - - - ing thro' the
That's - - - the time for

mp *p*

The first system of the vocal melody and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note G4-A4-B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include mezzo-piano (*mp*) and piano (*p*).

wild - wood - - - A girl and boy, - - - both filled with
spoon - ing - - - To love's all right - - - in pale moon -

The second system of the vocal melody and piano accompaniment. The vocal line continues with a half note G4-A4-B4, followed by a quarter note G4, and then a half note G4-A4-B4. The piano accompaniment continues with similar rhythmic patterns.

joy, - - - Breathe - - - the vows of
-light. - - - Per - - - fect time for

The third system of the vocal melody and piano accompaniment. The vocal line concludes with a half note G4-A4-B4. The piano accompaniment provides harmonic support throughout.

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poco rit.

child - hood, — He sings a - gain — a sweet re - frain, Oh!
 croon - ing — This pret - ty air — will please her there, Oh!

poco rit.

CHORUS

a tempo

Let's plant the seed, dear, — of love's bou - quet, — In some old

p a tempo

f

gar - den, — not far a - way, — Where like the coo-ing-dove —

— we'll whis - per tales of love — And oh, such dreams — in the pale moon -

-beams. By day the sun - shine with friend - ly glow,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

— Will kiss each blos - som to make it blow, And then I'll

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

tie those flow'rs of ev - 'ry hue In - to one bunch and give them to you, — When we

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

1. plant the seeds of Love's Bou - quet. 2. Let's plant the - quet. *D.S.*

The fourth system concludes the piece with a first ending (1.) and a second ending (2.). The vocal line for the first ending has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second ending is marked *fz D.S.* (for *Da Capo*).

HITS

AS YOU WERE

HITS

As You Were

NINON WAS A NAUGHTY GIRL

Lyric by ARTHUR WIMPERIS
SONG
Music by HERMAN DAREWSKI

CHORUS

Ni-non was wit-ty, Ni-non was pret-ty Ni-non was a
 Ni-non was wit-ty, Ni-non was pret-ty Ni-non wore a
 Ni-non was wit-ty, Ni-non was pret-ty Ni-non lost her

per-fect pearl! All she said was "Oh, go on, Sir Hon-
 price-less pearl! For a wed-ding ring is cheap-er, But she
 per-fect pearl! And they found it in the Red Room, Which was

soit qui mal y pen-se! Oh, Ni-non was a naugh-ty
 said she loved a keep-er Oh, Ni-non was a naugh-ty
 real-ly Lou-is' stud-y Oh, Ni-non was a naugh-ty

colle voce

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As You Were

IF YOU COULD CARE

Lyric by ARTHUR WIMPERIS
SONG
Music by HERMAN DAREWSKI

REFRAIN

If you could care for me, As I could care for you, Oh,
fade time

what a place this world would be - A par-a-dise for two! With
 no-one there to see, How we would bill and coo, If you could

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As You Were

I AM CLEOPATRA

Lyric & Music by E. RAY GOETZ
SONG

CHORUS

I am Cle-o-pa-tra Cle-o-pa-tra the
 vamp, Cle-o-pa-tra the scamp, With an eye full of Mas-ca-ra
 A la The-da-Ba-ra I wield a ver-y ver-y wick-ed lamp. On
 all and sun-dry If you have a hub-by, or a sweet-ie You'd

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WHO ATE NAPOLEONS WITH JOSEPHINE

When Bonaparte Was Away?

Lyric by ALFRED BRYAN
SONG
Music by E. RAY GOETZ

CHORUS

Who ate Na-po-le-ons with Jo-seph-ine When
 Who ate Na-po-le-ons with Jo-seph-ine When
 Who ate Na-po-le-ons with Jo-seph-ine When
 Who ate Na-po-le-ons with Jo-seph-ine When

Bo-na-parte was a way? Who said "Do zis for
 Bo-na-parte was a way? Who leaned back in the
 Bo-na-parte was a way? When he took Aus-ter-
 Bo-na-parte was a way? Who told her maid to

me And I'll do zat for you" While "Nap" was fight-ing Prus-sians
 throne As if it was his own While Nap played Phil-o-pe-na
 -litz Who took her to the Ritz? While he sat in the trench-es Eat-ing
 go Each night to see a show? While Nap was fight-ing Prus-sians

Aus-tri-ans and Rus-sians I told you once when Rip Van Win-
 Out in St. Hel-e-na When Wal-ter Ra-leigh left Queen Liz-zie
 gou-lash off the bench-es King Sol-ly had a thou-sand wives to
 Aus-tri-ans and Rus-sians When Ro-me-o left Ju-li-et back

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