

❖ ❖ SPOOKY GIRL ❖ ❖

PERRY J. KELLY (INC.) OFFERS

JOHN LEILA
HYAMS & MCINTYRE

IN A COMEDY WITH MUSIC

MY HOME TOWN GIRL

BOOK & LYRICS BY

FRANK STAMMERS

MUSIC BY

LOUIS A. HIRSCH



BOY OF MINE, I WAIT FOR YOU	60
HELLO DOROTHY MAY (There She Goes)	60
MY HOME TOWN	60
MY CIGARETTE	60
PERFUME OF LOVE	60
THOUSANDS OF GIRLIES (The Reason of Love)	60
TILL YOU BELONG TO ME	60
TAKE A LITTLE KISS	60
TO-NIGHT AT TEN	60
THE FORTUNE TELLING MAN	60
WHEN I FOUND YOU	60
FOX TROT	60
WALTZES	75
SELECTION	1.00
SCORE	2.00

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NEW YORK CHICAGO LONDON

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My Spooky Girl

Lyric by
GEORGE ARTHURS
& FRANK STAMMERS

Music by
LOUIS A. HIRSCH

First system of piano introduction. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *f*. Includes a fermata over the final chord.

Second system of piano introduction. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *f*. Ends with a double bar line.

First system of vocal and piano accompaniment. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *mf*. Includes a repeat sign and a fermata.

Down in the quaint Jack o' Lan-tern town,
Don't move a-round, we'll be seen, I fear,

Second system of vocal and piano accompaniment. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p*. Includes a repeat sign and a fermata.

There's where the love spook-ies set-tle down; Glow worms
Hide where you can, they are look-ing here, Those eyes

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light up in the dark. Big stare-y owls sit-ting
 like phos-phor-us flame. 'Way o-ver there where the

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by a longer note. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

up in trees Watch for the spooks at their spoon-ing bees,
 white is seen. That's where they dance ev-'ry Hal-low-e'en;

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the eighth-note pattern in the right hand, with some chordal changes in the left hand.

Keep still, they're com-ing now, hark!
 Don't breathe, they're hid-ing a-round!

The third system features a vocal line with a more complex melodic line, including some grace notes. The piano accompaniment becomes more active, with a more rhythmic eighth-note pattern in the right hand and a bass line that includes some slurs and dynamics like *sf*.

See that spook-y young pair; Hear them sing-ing that air:—
 Just pre-tend that you're brave, Make your cour-age be-have!—

The fourth system concludes the piece. The vocal line has a final melodic phrase. The piano accompaniment features a *rit.* (ritardando) marking and ends with a final chord. The key signature changes to one flat (B-flat) at the end of the system.

CHORUS

My Spook - y Girl! (Just take one look at the spook-y girl)

My Spook - y Girl! (Just one more look at the spook-y girl) You're here and

then you are there, I see you ev - e - ry - where, But you just

fade in the air When I would hold you: Your

mys - tic smile (her smile is awf-'ly mys-ter - i - ous) Makes

my head - whirl; (he's in a whirl - he's in a whirl -) But when I fol - low the

gleam, You dis - ap - pear like a dream, That's why I call

1. you my Spook - y Girl! 2. Girl! *D.S.*

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McCORMACK

CHAUNCEY
OLCOTT

ORVILLE
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GEORGE
MACFARLANE

AND HUNDREDS OF OTHERS

MOTHER MACHREE.

Lyric by
RIDA JOHNSON YOUNG.

Music by
CHAUNCEY OLCOTT
& ERNEST R. BALL.

Tenderly with much expression

Sure I love the dear sil-ver that shines in your hair, And the
brow that's all fur-rowed, And wrink-led with care. I
kiss the dear fin-gers so toil worn for me, Oh, God.

mp express.
mf dim.

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SOLO, FOUR KEYS:—B \flat , (B \flat TO D) C, D, AND F. DUET, TWO KEYS:—B \flat AND F

A Little Bit Of Heaven

Shure They Call It Ireland

Poem by
J. KEIRN BRENNAN

Music by
ERNEST R. BALL

Shure, a lit-tle bit of Heav-en fell from out the sky one day, And
nes-tled on the o-cean in a spot so far a-way; And
when the An-gels found it, Shure it looked so sweet and fair, They

mf a tempo
retard
a tempo

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SOLO, THREE KEYS:—A \flat , (C TO F) B \flat AND C

When Irish Eyes Are Smiling

Lyric by
CHAUNCEY OLCOTT
& GEO. GRAFF Jr.

Music by
ERNEST R. BALL

When I-rish eyes are smi-ling, Sure it's like a morn in
Spring. In the lilf of I-rish laugh-ter, You can hear the
an-gels sing. When I-rish hearts are hap-py, All the

p

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SOLO, THREE KEYS:—C, (C TO F) D AND F

Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

"Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-li, Too-ra-loo-ra-
loo-ral, Hush now, don't you cry! Too-ra-loo-ra-loo-ral,
Too-ra-loo-ra-li, Too-ra-loo-ra-loo-ral, That's an I-rish lul-la-by."

in time
Tenderly with much expression
mp in time
retard
retard

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SOLO, THREE KEYS:—C, (C TO C) E \flat AND F

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