

# ANY OLD NIGHT (IS A WONDERFUL NIGHT)

F. RAY GOMSTOCK PRESENTS

# NOBODY HOME

BOOK BY  
GUY BOLTON  
MUSIC BY  
JEROME KERN



## Vocal

Another Little Girl.....	60
Any Old Night (Is a wonderful Night).....	60
Nobody Home In Your Heart.....	60
The San Francisco Fair.....	60
You Know And I Know.....	60
That Wonderful Thing Called Love.....	60
Beautiful, Beautiful Bed.....	60
In Arcady.....	60
The Magic Melody.....	60
The Chaplin Walk.....	60
<small>Words and Music by Schuyler Greene Otto Motzon and Jerome Kern</small>	
You Don't Take A Sandwich To A Banquet.....	60

## Instrumental

Selections.....	1.00
Nobody Home Cake Walk.....	60

T. B. HARMS  
AND  
FRANCIS DAY & HUNTER  
NEW YORK

THE BALLAD OF LOVE AND GLADNESS  
THE SUNSHINE OF YOUR SMILE

Words by  
Leonard Cooke.

Music by  
Lilian Ray.

Refrain.

*mf* Give me your smile, The love - light in your eyes,

*mf*

Life could not hold A fair - er Par - a - dise!

Give me the right To love you all the while, My world for ev - er, The

*ten.*

*ten.*

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SM2792

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Words by  
SCHUYLER GREENE and  
HARRY B. SMITH.

# Any Old Night.

Music by  
OTTO MOTZAN and  
JEROME KERN.

Piano.

*All<sup>o</sup> mod<sup>to</sup>*  
*sfz*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It begins with a quarter note chord (F#4, C#5), followed by a quarter note chord (F#4, C#5, G#4), and then a series of eighth and quarter notes. The left hand starts with a bass clef and a 2/4 time signature, beginning with a quarter note chord (F#2, C#3), followed by a quarter note chord (F#2, C#3, G#2), and then a series of eighth and quarter notes. The tempo marking is *All<sup>o</sup> mod<sup>to</sup>* and the dynamic marking is *sfz*.

When peo - ple talk — of some won - der - ful place, — A  
Why peo - ple rave — a - bout won - der - ful nights, — Is  
Some fel - lows fa - vor po - et - i - cal names, — Ro -

The first system of the song features a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, two sharps, and 2/4 time. The lyrics are: "When peo - ple talk — of some won - der - ful place, — A / Why peo - ple rave — a - bout won - der - ful nights, — Is / Some fel - lows fa - vor po - et - i - cal names, — Ro -". The piano accompaniment consists of two staves (treble and bass clefs) with two sharps and 2/4 time. It begins with a piano (*p*) dynamic and features chords and moving lines in both hands.

place they say no — one should miss. —  
one thing I nev - er could see. —  
man - tic in flav - or and sound. —

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics: "place they say no — one should miss. — / one thing I nev - er could see. — / man - tic in flav - or and sound. —". The piano accompaniment continues with chords and moving lines in both hands.

Why should I care? — Round the world let them race; —  
I've played the game — And I've seen all the sights. —  
Im - o - gene, Ger - al - dine, Glad - ys or Maud, —

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics: "Why should I care? — Round the world let them race; — / I've played the game — And I've seen all the sights. — / Im - o - gene, Ger - al - dine, Glad - ys or Maud, —". The piano accompaniment continues with chords and moving lines in both hands.

My own o - pin - ion is this! \_\_\_\_\_  
 So you can take — it from me! \_\_\_\_\_  
 But, as a fact, — I have found. \_\_\_\_\_

## Refrain.

An - y old place — is a won - der - ful place, — If you're  
 An - y old night — is a won - der - ful night, — If you're  
 An - y old name — is a won - der - ful name, — That be -  
*extra Refrain* An - y old game — is a won - der - ful game, — That is

there with a won - der - ful girl! \_\_\_\_\_ Cli - mate has noth -  
 there with a won - der - ful girl! \_\_\_\_\_ Wheth - er you stroll -  
 longs to a won - der - ful girl, \_\_\_\_\_ Peg - gy or Pol -  
 played with a won - der - ful girl, \_\_\_\_\_ Ten - nis or bridge,

— ing to do with the case — An - y old flag — may un -  
 — in ro - man - tic moon light — Or in a ball - room you  
 — ly or Sad - die or Mame, — Dor - a or Nor - a or  
 — they seem al - most the same, — And check - ers a mad - den - ing

furl, It may be Ven - ice or Pitts - burg, or  
whirl, I've seen the glad nights the mad - nights, the  
Pearl, No mat - ter what name it may - be, it's  
whirl. But those good old - fash - ioned kiss - ing games

New - ark or Rome, - Pal - ace or flat - You don't want to go home! -  
dry nights, the wet, - But there are some - nights I'll nev - er for - get! -  
one you'll for - get, - You'll call her "Ba - by" or "Dar - ling or Pet"! -  
I much pre - fer, - I break all the rules - when I play them with her!

An - y old place - is a won - der - ful place, - If you're  
An - y old night - is a won - der - ful night, - If you're  
An - y old name - is a won - der - ful name, - If it  
"Puss in the corn - er's" a won - der - ful game, - When you

there with a won - der - ful girl! girl!  
there with a won - der - ful girl! girl!  
la - bels a won - der - ful girl. girl.  
play with a won - der - ful girl. girl.

THE CHARMING BALLAD SUCCESS OF THE SEASON

# THEY DIDN'T BELIEVE ME

Words by  
HERBERT REYNOLDS

Music by  
JEROME KERN.

Refrain. Andante moderato.

And when I told them — how beau-ti-ful you are  
And when I told them — how won-der-ful you are

The first system of the musical score features a vocal line and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment consists of a treble and bass clef staff with various musical notations including notes, rests, and accidentals.

— They did-n't be-lieve me! — They did-n't be-lieve me —  
— They did-n't be-lieve me! — They did-n't be-lieve me —

The second system continues the musical score with two lines of lyrics. The piano accompaniment continues with similar musical notations.

— Your lips, your eyes, your cheeks, your hair are in a  
— Your lips, your eyes, your cur-ly hair are in a

The third system concludes the musical score with two lines of lyrics. The piano accompaniment continues with similar musical notations.

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