

YOU NEVER CAN TELL

CHARLES FROHMAN PRESENTS

Donald



Brian

THE GIRL *from*

Julia



Sanderson

UTAH

WORDS BY

HARRY B SMITH

MUSIC BY

JEROME D. KERN

Joseph



Cawthorn

VOCAL

You Never Can Tell.....	60
At Our Tango Tea.....	60
Same Sort Of Girl(And The Same Sort Of Boy).....	60
Why Don't They Dance The Polka Anymore.....	60
Florrie The Flapper.....	60
Gilbert The Filbert.....	60
They Did'nt Believe Me.....	60

SM 2777

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You Never Can Tell.

Words by
HARRY B. SMITH.

Music by
JOROME KERN.

Allegro Moderato. (Con graziosa)

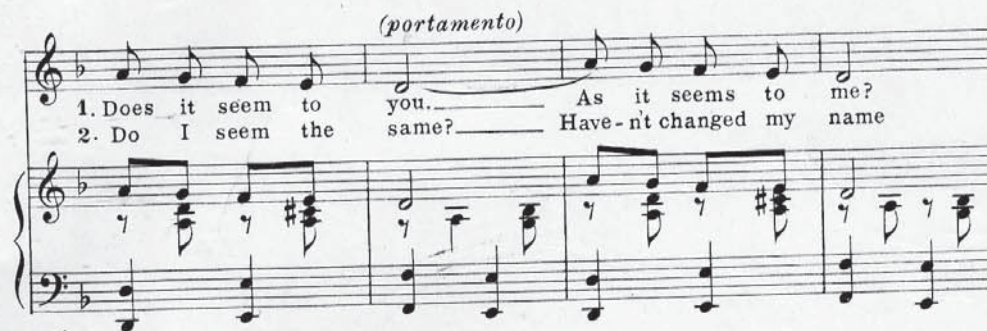
Piano.



ff *rit.* *sub p*

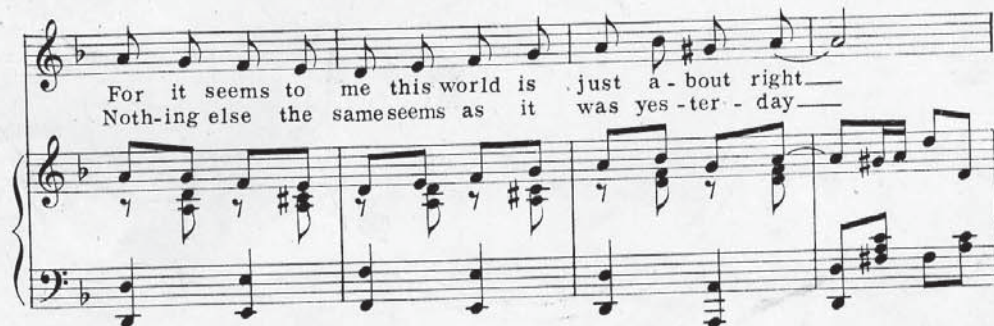
The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a series of eighth and sixteenth notes, followed by a trill. The left hand starts with a bass clef and a key signature of one flat (Bb), playing a steady eighth-note accompaniment. Dynamics include fortissimo (ff), a ritardando (rit.), and a piano (sub p) section.

(portamento)



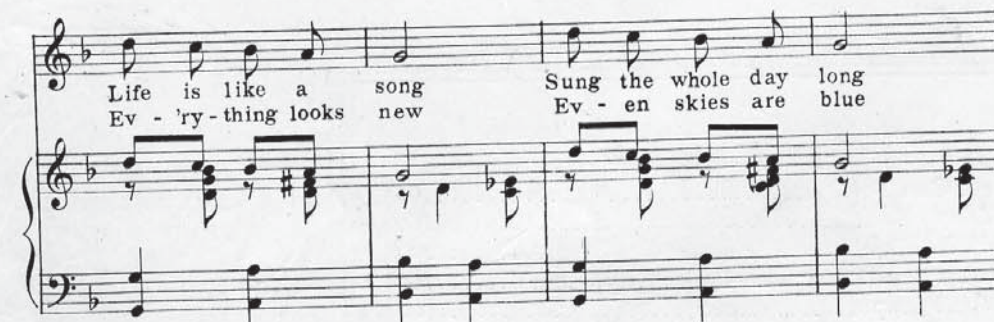
1. Does it seem to you. As it seems to me?
2. Do I seem the same? Have-nt changed my name

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. It includes two verses of lyrics. The piano accompaniment is in a bass clef with a key signature of one flat and a 2/4 time signature, providing a harmonic accompaniment. A portamento marking is placed above the vocal line.



For it seems to me this world is just a - bout right —
Noth - ing else the same seems as it was yes - ter - day —

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics: "For it seems to me this world is just a - bout right — Noth - ing else the same seems as it was yes - ter - day —". The piano accompaniment continues with the same harmonic structure.



Life is like a song Sung the whole day long
Ev - 'ry - thing looks new Ev - en skies are blue

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics: "Life is like a song Sung the whole day long Ev - 'ry - thing looks new Ev - en skies are blue". The piano accompaniment continues with the same harmonic structure.

Noth-ing can go wrong, the sun was nev-er so bright.—
Some newpoint of view in all I do or I say.—

Why is it per - haps you'll guess and if you won't I'll
I know why I won't de - ny and you can tell I

have to con - fess ——— Just when you think you're all
know if you try ——— I thought love had passed me

Chorus.

right, Love comes a-long and then its "Good-night."
by There's no onemore as - ton-ished than I. ——— Oh you

nev-er can tell— Oh you nev-er can say— When your

heart will re-bel— Hearts are fun-ny that way— You may

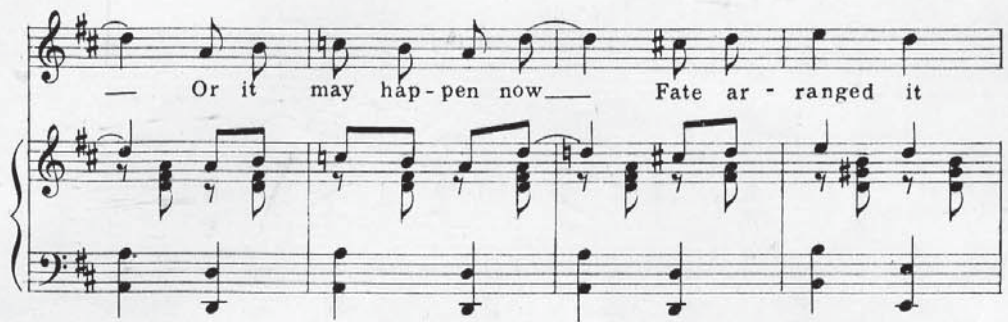
think you stand the test— But you find you're

like the rest— Oh you can-not tell why—

— And you can-not tell how — It may be by and by —



— Or it may hap-pen now — Fate ar - ranged it

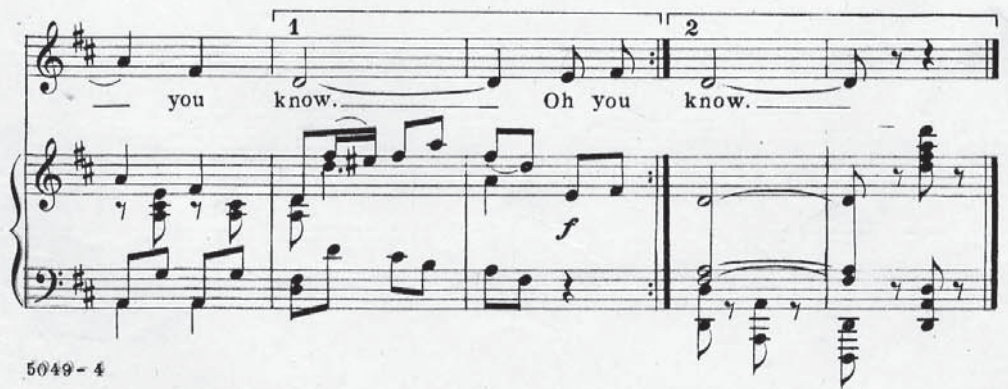


long a - go — So you nev - er can tell —



— you know. — Oh you know. —

1 2



THE MAURICE GLIDE

(THE MOORISH GLIDE)

One-Step, March, Two-Step.

W. Gus. Haenschen.

Very Broad.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'Very Broad.' and the dynamic is 'ff'. The music features a wide interval in the treble clef, characteristic of the 'Very Broad' instruction.

The second system of musical notation continues the piece. It features a similar wide interval in the treble clef and a steady bass line.

The third system of musical notation continues the piece. It features a similar wide interval in the treble clef and a steady bass line.

The fourth system of musical notation concludes the piece. It features a similar wide interval in the treble clef and a steady bass line.

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