

OPERATIC EDITION

NEW YORK ISN'T SUCH A BAD OLD TOWN

WERBA AND LUESCHER
PRESENT

Eddie Foy

in a Musical Comedy

"OVER THE RIVER"



Book by
GEORGE V.
HOBART and
H. A. DU SOUCHET

Lyrics and Music by
JOHN L. GOLDEN

| | |
|------------------------------------|----|
| New York Isn't Such a Bad Old Town | 60 |
| Raggity Man | 60 |
| Injun Love | 60 |

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New York Isn't Such A Bad Old Town

Words by
Wm JEROME

Music by
JEAN SCHWARTZ

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a forte (f) dynamic and features a series of eighth and sixteenth notes, including a triplet of eighth notes. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and single notes.

Voice

Be - fore I came to town I heard from Mis - sus Brown, That
I've seen Fifth Av - en - ue, I love it, yes, I do, I've

The first system of the vocal melody is written on a single staff with a treble clef. The lyrics are: "Be - fore I came to town I heard from Mis - sus Brown, That I've seen Fifth Av - en - ue, I love it, yes, I do, I've". The piano accompaniment is written on two staves (treble and bass clefs) with a piano (p) dynamic. The music continues with the vocal line and piano accompaniment.

New York was a ver - y naught - y place, — She said, "the peo - ple here, Want
al - so had a peep at Chi - na - town, — What care I for ex - pence? I

The second system of the vocal melody continues with the lyrics: "New York was a ver - y naught - y place, — She said, 'the peo - ple here, Want al - so had a peep at Chi - na - town, — What care I for ex - pence? I". The piano accompaniment continues on two staves.

spi - cy things, my dear," And that New York - ers were a mon - eyed race. — Her
think New York's im - mense, I don't see why they try to run it down. — I'd

The third system of the vocal melody concludes with the lyrics: "spi - cy things, my dear," And that New York - ers were a mon - eyed race. — Her think New York's im - mense, I don't see why they try to run it down. — I'd". The piano accompaniment continues on two staves.

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views of old Man-hat-tan were un-kind, There's nothing wrong with this old town, I find. —
soon-er be a lamp-post on Broad-way, Than be the Queen of Eng-land an-y day. —

CHORUS

New York is - nt such a bad old town, New York suits me to a
New York is - nt such a bad old town, New York men are ver - y

p-f

T. Just to spend a week in Phil - ly, It would
nice. As I said to Jim Brad - y, They can

real - ly drive me sil - ly, And I know I could - nt live in Al - ban -
tell a per - fect lad - y, For I've on - ly been in - sult - ed once or

y. ——— Jer - sey Cit - y is a slow old place, In
twice. ——— Ev' - ry time you put a build - ing up, You

such a "burg" I'd hate to set - tle down, ——— And
al - ways start and tear an - oth - er down, ——— You

aft - er see - ing Far - go and dear smok - ey old Chi - cag - o, Well, it
need no in - tro - duc - tion In this cit - y of de - struc - tion, Well, it

is - nt such a bad old town. ——— town. ———
is - nt such a bad old town. ——— town. ———

OPERATIC · NUMBERS

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Music by Oscar Straus

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Music by Reginald De Koven Book and Lyrics by Fred de Gresac and Harry B. Smith

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Lyrics by Matthew Woodward

Music by C. M. Ziehrer

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Book and Lyrics by Harry B. Smith and Robert B. Smith

Music by Robert Hood Bowers

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