

SMSIS

M-a-c-a-r-o-n-i.

Words by
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Music by
JEAN SCHWARTZ.

Allegro.

till ready.
fz *fz* *mp*

VOICE.

1. You've heard a-bout Mar-co-ni, Mac-a-ro-ni, that's my name, What's
2. For work-ing men I've just in-ven-ted lots of work-less work, The

that? You nev-er heard of me, dear me, ain't that a shame; I
shoe-less shoe is known to you, al- so the clerk-less clerk; Did you

poco cresc.

real-ly hate to talk a-bout my-self, I
ev-er sit up on a tack-less tack, For

am the great in - ven - tor, great in - ven - tor can't you hear, I
break-fast in the sum-mer, milk - less milk, and wheat-less wheat, You'll

say the great in - ven - tor, keep your seats and lend an ear; Im the
find it so pro - tect-less from the dread - ful heat - less heat; For

poco cresc.

man that first in - ven - ted talk-less talk, And cake-less
hair-less hair just wear a hat-less hat, A comb-less

cake, And steak-less steak.
comb, Have in your home.

poco rit. *f*

CHORUS.

M - a - c - a - r - o - n - i,

The first system of the chorus features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a repeat sign. The piano accompaniment starts with a forte (*f*) dynamic and includes a *mf-ff* marking. The piano part consists of chords and moving lines in both hands.

Laws of na - ture I de - fy;

The second system continues the chorus with the vocal line and piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chordal textures.

With a ped - less ped - i - gree,

The third system of the chorus shows the vocal line and piano accompaniment. The piano accompaniment continues with its characteristic chordal and melodic patterns.

Pray ex - cuse my mod - es - ty M - ty.

The fourth system concludes the chorus with the vocal line and piano accompaniment. It includes first and second endings (1. and 2.) for the vocal line. The piano accompaniment ends with a forte (*f*) dynamic and a *D.S.* (Da Capo) instruction.

M-a-c-a-r-o-n-i. 3.