

SM 758

"I Know A Girl?"

Words and Music by

LESLIE STUART.

Allegro moderato. (♩ = 112)

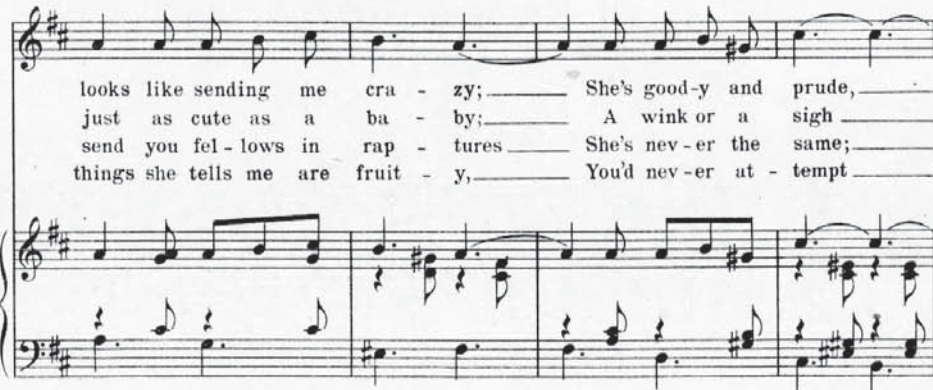
Piano. *ff*

1.(A) I know a girl, — a dan-dy girl and a dai-sy, — As sim-ple a
 2.(B) I know a girl, — as fair a girl as there may be, — As sau-cy a
 3.(C) I know a girl, — the best of nu-mer-ous cap-tures — Betwixt and be-
 4.(D) I know a girl, — you'd nev-er call her a beau-ty, — But you would ad-

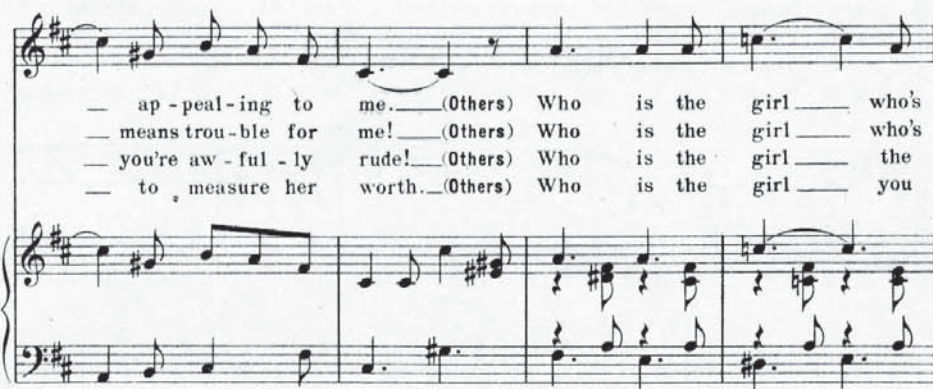
girl — as ev-er you'll see; — I know a girl — who
 girl — as ev-er you'll see; — I know a girl — she's
 tween — a flirt and a prude; — Shes just the girl — to
 mit — she's Queen of the Earth; — This dreadful girl — in

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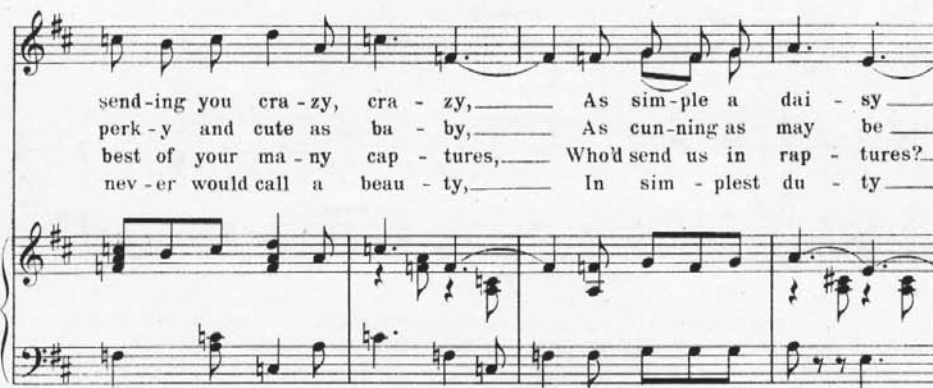
Francis, Day & Hunter, LONDON, 142 Charing Cross Road W. C.
 NEW YORK, 15 West 30th Street.
 F. D. & H. 186-8



looks like sending me cra - zy; _____ She's good-y and prude, _____
 just as cute as a ba - by; _____ A wink or a sigh _____
 send you fel - lows in rap - tures _____ She's nev - er the same; _____
 things she tells me are fruit - y, _____ You'd nev - er at - tempt _____



— ap - peal - ing to me. _____ (Others) Who is the girl _____ who's
 — means trou - ble for me! _____ (Others) Who is the girl _____ who's
 — you're aw - ful - ly rude! _____ (Others) Who is the girl _____ the
 — to measure her worth. _____ (Others) Who is the girl _____ you



send - ing you cra - zy, cra - zy, _____ As sim - ple a dai - sy _____
 perk - y and cute as ba - by, _____ As cun - ning as may be _____
 best of your ma - ny cap - tures, _____ Who'd send us in rap - tures? _____
 nev - er would call a beau - ty, _____ In sim - plest du - ty _____



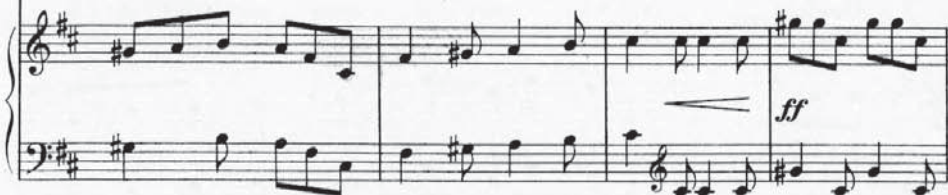
— as ev - er you'll see? — She's a la - dy, and don't for - get, She's
 — with wink or a sigh? — She's a la - dy, but aw - ful pert, She's
 — what name has she? — She's the girl in the nurs - ry rhyme, You've
 — is al - ways at sea — She's a ter - ror, and she's my cook, On



not said yes to an - y - thing yet; But you can bet this
 done so much my feel - ings to hurt: Though I'm a - lert I'll
 heard her his - t'ry ma - ny a time. The bell would chime, the
 this you're safe in mak - ing a book, I wish to heav'n's her



lit - tle bru - nette Will not coquette with me! _____
 nev - er de - sert This lit - tle flirt of mine. _____
 hill she would climb, A sight sub - lime to see. _____
 no - tice she took, And slung her hook from me! _____



1. 2. 3. (Others) What's her game and
4. (Others) What's her game and

what is her name? (Solo) It's Ma - - - ry! ——— It's
what is her name? (Solo) It's Ma - - - rie, ——— It's

Ma - - - ry! ——— (Others) It's Ma - ry ev - 'ry
Ma - - - rie, ——— (Others) It's Ma - rie all the

time! ——— (All) Why can't some - one think of a
time! ——— (All) Why do girls with plain sim - ple

Ma - - - ry ——— Who's just a flirt like
Ma - - - ry ——— Pre - fer "Ma - rie" "ma

oth - ers I know, With just bra - va - do, Just bra - va - do!
pe - titte Ma - rie?" For just bra - va - do, Just bra - va - do!

Why are all the good - y - good girls called Ma - - -
Why do cooks take *nom - ee de plumes* like Ma - - -

ry? ——— Or is it just be - cause she rhymes with fai - -
rie? ——— Or is it to pre - tend they come from Pa - -

ry! — Well, it's all the same, it's all the same, For
 ree? — Well, it's all the same, it's all the same, For

an - y girl to have an - y old name, if the girl's — all —
 an - y cook to have an - y old name, if she cooks — all —

1 2 & 3.
 right!

ff

4.
 right!

D.S. §

Dance.

ff

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of chords and eighth notes. The lower staff is in bass clef and features a melodic line with eighth notes and quarter notes.

The second system continues the piece. The upper staff shows a mix of chords and eighth-note patterns. The lower staff has a steady eighth-note accompaniment.

The third system features more complex rhythmic patterns in the upper staff, including sixteenth notes. The lower staff maintains a consistent eighth-note accompaniment.

The fourth system shows a change in the upper staff's texture with more chords and rests. The lower staff continues with eighth-note accompaniment.

The fifth system includes a prominent bass line in the lower staff with eighth notes. The upper staff continues with chords and eighth notes.

The sixth system concludes the piece. The upper staff has a melodic line with eighth notes, and the lower staff provides a final accompaniment of eighth notes.

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