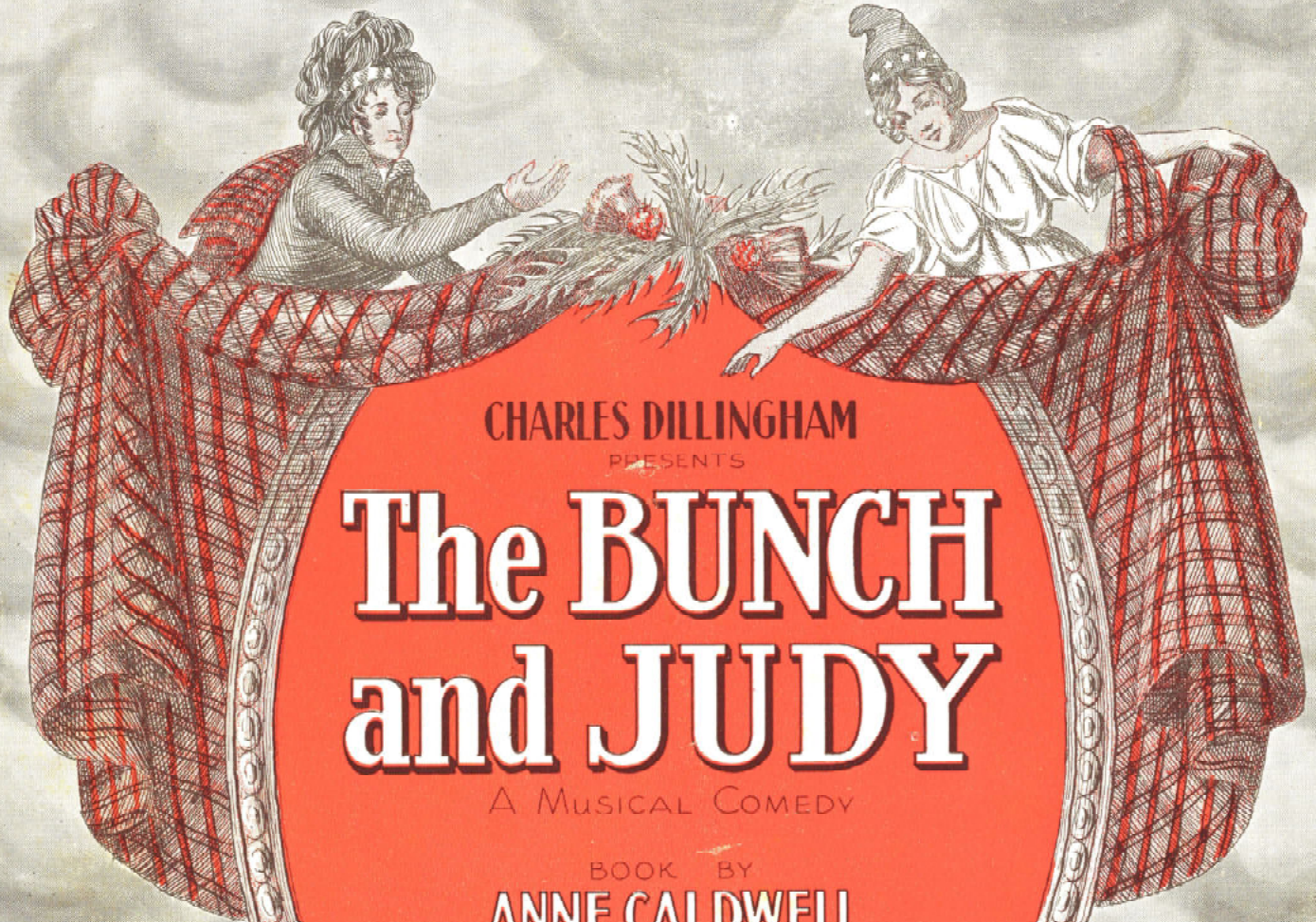


"Have You Forgotten Me?" Blues



CHARLES DILLINGHAM
PRESENTS

The BUNCH and JUDY

A MUSICAL COMEDY

BOOK BY
ANNE CALDWELL

MUSIC BY
JEROME KERN

STAGED BY
FRED G. LATHAM
AND
EDWARD ROYCE

Vocal Selections

Morning Glory

How Do You Know
Katinka?

"Have You Forgotten
Me?" Blues

The Pale Venetian Moon

T. B. HARMS
COMPANY
NEW YORK

MADE IN U.S.A.

"Have You Forgotten Me?" Blues

Words by
ANNE CALDWELL

(Judy and Gerald)

Music by
JEROME KERN

A la Patrol

Piano *f*

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

(Judy) Though I'm quite con - tent - ed when it's
(Gerald) Ev - 'ry night when I am all a -

The first line of the song features a vocal melody for Judy and Gerald. The piano accompaniment is in the right hand, starting with a piano (*p*) dynamic. The left hand continues with the eighth-note accompaniment.

light, _____ I get aw - ful
- lone, _____ I get awf' - ly

The second line of the song continues the vocal melody. The piano accompaniment includes a triplet of eighth notes in the right hand. The left hand maintains the eighth-note accompaniment.

spook - y ev - 'ry night. _____ And when the
lone - some on my own. _____ And when I

The third line of the song concludes the vocal melody. The piano accompaniment features a triplet of eighth notes in the right hand and a sharp sign (#) above a note. The left hand continues with the eighth-note accompaniment.

big owl starts a - call - in' "Too-whit— and Too - whoo,"
hear some - bod - y laugh - ing and chaf - fing, and gay,

I know I soon shall be a - see - in' a big— bug - a -
I look at them and start to won - der how they — get that

- boo. I re - mem - ber
way. When I step out

how you used to be;
danc - ing in a crowd,

Al - ways tak - ing care of lit - tle me.
 Though the mu - sic may be ver - y loud,

And how I won - der what you can be a - do - in' just
 I seem to hear your lit - tle voice come a - trem - ble - in

then _____ And how I long, oh, how I
 through, _____ And to the emp - ty air I

long, dear, to see - you a - gain.
 whis - per: "Oh, how - I love you"

Burthen

I've got those "Why-don't-you-write - to - me?" blues,

The first system of musical notation for the song 'Burthen'. It consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics 'I've got those "Why-don't-you-write - to - me?" blues,' are written below the vocal line. The piano part features a steady bass line and a more active treble line.

I've got those "Have-you-for-got - ten me?"

The second system of musical notation. The vocal line continues with the lyrics 'I've got those "Have-you-for-got - ten me?"'. The piano accompaniment continues with similar rhythmic patterns. The lyrics are written below the vocal line.

blues. Catch a

The third system of musical notation. The vocal line has a long note for 'blues.' followed by 'Catch a'. The piano accompaniment includes a 'cresc.' (crescendo) marking. The lyrics are written below the vocal line.

ra - di - o — that I'm all a - lone, Oh, how I

The fourth system of musical notation. The vocal line continues with 'ra - di - o — that I'm all a - lone, Oh, how I'. The piano accompaniment features a key change to two sharps (D major) in the final measure. The lyrics are written below the vocal line.

wish I could con-trol— a big West-ern Un-ion of my own, For

I've got those, "Have-you-for-got-ten-me?" blues. *sva.....*

I've got those "Why-dont-you-write-to-me?"

blues. blues.

PATTER
(TOGETHER)

Peep-in' through the shadows, I seem to see your face, When it fades a-way there's a

gob-lin in its place. I can hear the bog-ies a - creep-in' through the shade,

I'm all o - vergoose-flesh, Gee, but I'm a - afraid! Gob-ble-ins will catch me un-

-less I'm watch-in' out, Noth-in' ev-er skeert me when you were 'round a-bout

If you were be-side me, a - hold - in' on my hand, Would-n't fear the big-gest old

gob-lin in the land. I've got those "Wish-you-were-here-with me"

blues *gva*..... I've got those

"Why-don't-you-write- to me blues?" *f* *decresc*

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, including a triplet of eighth notes. The bass clef staff contains a steady eighth-note accompaniment. A dynamic marking of *ppp* is present at the beginning of the system.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking of *mf*. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a dynamic marking of *p*. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a dynamic marking of *pp*. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a dynamic marking of *ppp*. The bass clef staff continues the eighth-note accompaniment.