

SEVENTEEN AND TWENTY-ONE

EDGAR SELWYN

presents

The Gershwin Kaufman

MUSICAL PLAY

G-381
154



Military Dancing Drill
 Seventeen And Twenty-one
 Yankee Doodle Rhythm
 Strike Up The Band!
 The Man I Love

BOOK BY
GEORGE S. KAUFMAN

LYRICS BY
IRA GERSHWIN

MUSIC BY
GEORGE GERSHWIN

STAGED BY
R.H. BURNSIDE

DANCES BY
JOHN BOYLE

NEW WORLD MUSIC
 CORPORATION
HARMS
 INCORPORATED
 NEW YORK

Chérie, I Love You

Words and Music by
LILLIAN ROSEDALE GOODMAN

Valse moderato

Refrain

mf slowly

Chér - ie, chér - ie, my own,
Orig. Version Chér - ie, chér - ie je t'aime,
con tenerezza

Chér - ie, be mine a - lone.
 Chér - ie, lis - ten a - gain.

Though I could praise you a thous - and ways
 I want to tell you I love you so

Copyright MCMXXVI by HARMS Inc., N. Y. International Copyright Secured
 ALL RIGHTS RESERVED Including public performance for profit



An Artists Selection Of Worthwhile Songs For Discriminating Singers

MELODIOUS	MUSICIANLY	ARTISTIC
My Desire	Cadman	June Brought The Roses Openshaw
Chinese Flower	Bowers	I'll Tell The Sunshine Forster
Oh Miss Hannah	Deppen	L'Amour Toujours L'Amour Friml
Waiting For The Dawn And You	Edwards	A Kiss In The Dark Herbert
Wishin - Waitin'	Toner	Under The Stars Of Romance Openshaw
Rose For Every Heart	Cadman	Moon Madness Cadman
Love Sends A Little Gift Of Roses	Openshaw	Day Of Golden Promise (Wedding song) Hamblen
Sunshine Of Your Smile	Ray	O Light Of All The World Hamblen
Teach Me O Lord	Hamblen	The Heavenly Guide Hamblen

Complete catalogue of "Worthwhile" Songs sent upon request.

Seventeen And Twenty-one

(Anne and Timothy)

Words by
IRA GERSHWIN

GEORGE GERSHWIN

Moderato

Piano

pp con grazia

un poco rit.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'pp con grazia'. The piece concludes with a 'un poco rit.' marking.

Ukulele

B \flat E \flat G C

P molto leggiero

Timothy: Age was creep-ing on me, I had just turned twen-ty one,
Anne: At the age of sev-en, In the days of long a-go,

P a tempo.

This section includes a ukulele part with a treble clef and a key signature of two flats (B-flat and E-flat). The chords are B \flat , E \flat , G, and C. The tempo is 'P molto leggiero'. Below the ukulele part are the vocal lines for Timothy and Anne, with lyrics: 'Timothy: Age was creep-ing on me, I had just turned twen-ty one, Anne: At the age of sev-en, In the days of long a-go,'. The piano accompaniment is marked 'P a tempo.' and features a simple harmonic accompaniment.

You then dawned up-on me, And a new day was be-gun.
I'd have thought it Heav-en If you'd been my gi-go-lo.

The vocal lines continue with the lyrics: 'You then dawned up-on me, And a new day was be-gun. I'd have thought it Heav-en If you'd been my gi-go-lo.' The piano accompaniment provides a steady harmonic support.

Anne: I was get-ting wrink-led I had just turned sev-en-teen;
Timothy: If I'd on-ly caught you When my blood was young and hot,

The vocal lines conclude with: 'Anne: I was get-ting wrink-led I had just turned sev-en-teen; Timothy: If I'd on-ly caught you When my blood was young and hot,'. The piano accompaniment continues to support the vocalists.

* Open strings
N.W. 53-5

Then my bright star twink- led As it brought you on the scene.
Then when oth - ers sought you, I'd have shot them on the spot!

un poco rit.

a tempo.
p
Timothy: All the day and night time It was true love that I craved;
Anne: Let us grin and bear it, Though it be a bit - ter pill;

p a tempo.

You came at the right time And a lone - ly soul was saved.
We can - not re - pair it, Time a - lone cures ev - 'ry ill.

Anne: Oh, love was late in reach - ing me! I nev - er had been kissed,
Timothy: There still is love and plen - ty too! And plain - ly to be seen.

mf

mf

And from what you've been teaching me, Oh, dear, how much I've missed! —
 Think! I might have been twenty two, While you'd have been eight- een! —

mf

Refrain

Anne: I had to wait till I was sev - en - teen; — *Timothy:* And
Anne: I had to wait till I was sev - en - teen; — *Timothy:* And

p - mf

I, in turn, till I was twen-ty one. —
 I, in turn, till I was twen-ty one. —

When we met I asked my - self quiz - zic - al - ly: —
Anne: Years and years I moped and sat trag - ic - al - ly; —

mf

"Do you on - ly love this girl phys - i - cal - ly?" — But
 You ap - peared, I changed like that! mag - i - cal - ly! — It's

p *L.H. p* *

big - ger, bet - ter, fin - er, your ap - peal? — My
 you who caused my sleep - ing heart to wake! — When

heart soon told me that my love was real. — Oh
 you came 'round I real - ly got a break. — You've

why, oh why, oh why did I have to wait as I did, And
 made life gay and fresh - er; You gave me high blood pres - sure. Why

mp

rit *piu rit.*

mope a - long till I was twen-ty one?
 did I have to wait till sev-en - teen?

rit *piu rit.*

a tempo.

one?
teen?

Heigh Oh ho! me, Heigh Oh ho! my! Oh To

a tempo. *mf* (with pedal)

what think a that blow! I was forced to wait wait till twen - ty
 till sev - en -

un poco allarg.

one!
teen!

grazioso

pp a tempo.

Red. *

Just A Memory

Words by
B.G. DE SYLVA
and LEW BROWN

Music by
RAY HENDERSON

Refrain **Very slow** (*with expression*)
p-mf

Days I knew with you, are just a mem - o - ry,
Just a mem - o - ry, That is all that's
left to me. Hap - pi - ness, I guess,

L.H.

Copyright MCMXXVII by HARMS Inc., N.Y.

International Copyright Secured

ALL RIGHTS RESERVED Including public performance for profit



An Artists Selection Of Songs For Discriminating Singers

My Desire	Cadman	Indian Love Call	Friml
Chinese Flower	Bowers	Just You	DePackh
Oh Miss Hannah	Deppen	Old Fashioned Garden	Porter
Rose For Every Heart	Cadman	I Hear A Lark At Dawning	Kriens
Love Sends A Little Gift Of Roses	Openshaw	Shadowless Hour	Cadman
June Brought The Roses	Openshaw	My Heart Has A Window	Freire
I'll Tell The Sunshine	Forster	Moon Madness	Cadman
L'Amour Toujours L'Amour	Friml	Day Of Golden Promise (<i>Wedding Song</i>)	Hamblen
A Kiss In The Dark	Herbert	There's No Love That's Like A First Love	Millegram

Selections from **GEORGE GERSHWIN'S** Latest Musical Comedy Successes
"TIP-TOES" & "LADY, BE GOOD!"

That Certain Feeling
 Steve and Tip-Toes

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain

That cer-tain feel-ing, The first time I met you I hit the
 That cer-tain feel-ing, The first time I met you That cer-tain

p-f

coil-ing You were com-plete-ly sweet, Oh,
 feel-ing I could not for-get you. I felt it hap-pen just As

what could I do? I want-ed phras-es To
 you came in view. Grew sort of diz-ry Thought,

Copyright MCMXXV by HARMS Inc., N.Y.
 International Copyright Secured
 ALL RIGHTS RESERVED Including public performance for profit

Sweet And Low-Down

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain

p-f a tempo
 Grab a cab and go down To where the bun-d is play-ing; Where
cresc.

p-f a tempo
 milk and hon-ey flow down, Where ev-'ry one is say-ing, "Blow
cresc.

— that Sweet and Low-Down!" (tu-tu)- Bus-y as a bea-ver, You'll

Copyright MCMXXV by HARMS Inc., N.Y.
 International Copyright Secured
 ALL RIGHTS RESERVED Including public performance for profit

FROM
"TIP-TOES"

FROM
"TIP-TOES"

GEORGE GERSHWIN

COMPOSER OF
"RHAPSODY IN BLUE"



Oh, Lady Be Good!

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain *slow and gracefully*
p-mf
 Oh, sweet and love-ly la-dy, be good! Oh la-dy, be good—
 Oh, sweet and love-ly la-dy, be good! Oh la-dy, be good—

p-mp

to me! I am so awf'-ly
 to me! I am so awf'-ly

mis-un-der-stood, So la-dy be good to me.
 mis-un-der-stood, So la-dy be good to me.

Copyright MCMXXIV by HARMS Inc., N.Y.
 International Copyright Secured
 ALL RIGHTS RESERVED Including public performance for profit

SO AM I
 Duet
 (Jack and Susie)

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain
 JACK
 Leav-ing you, me oh my!
 Cross my heart, hope to die

SUSIE
 I am blue So am I.
 feel a thrill So do

molto cresc.

SUSIE
 JACK
 When I leave Will you sigh?
 But I'm poor me oh my!

Copyright MCMXXIV by HARMS Inc., N.Y.
 International Copyright Secured
 ALL RIGHTS RESERVED Including public performance for profit

FROM
"LADY, BE GOOD!"