

Marie Cahill

IN
DANIEL V. ARTHUR'S
MUSICAL COMEDY PRODUCTION

JUDY FORGOT

BOOK & LYRICS
BY
AVERY
HOPWOOD

MUSIC
BY
SILVIO
HEIN



D7636
790

VOCAL

My Lotus Flower	60
Flower Song	60
Honeymoon	60
My Toreador	60
Turkish Love Song	60
The World is Full of Womans Eyes	60
Why Little Boy Blue was Blue	60

Thinky-Thanky-Thunk . . .	60
My Dream, Dream Man . . .	60
My Soldier Boy	60
★Good Mo'nin' Judge . . .	60

INSTRUMENTAL

Selections	1.00
Waltzes	60
March	60
Judy Waltz	60
Complete Vocal Score . . .	2.00

T.B. HARMS & FRANCIS, DAY & HUNTER



Good Mo'nin' Judge.

Words by
JOHN L. GOLDEN &
AVERY HOPWOOD

Music by
JOHN L. GOLDEN &
SILVIO HEIN.

Marcia.

Piano. *f*

Hen - ry had a "tak - ing" way, that oft - en caused his
Hen - ry could - nt stop ex - chang - in' things for ver - y
Hen - ry and his wife was walk - in' down the street one

fall, Said he, "I would - nt call it steal - in', jes' ex -
long, And then one day he said, "I know a scheme that
day And he was wish - in' to ex - change her he could

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chang-in' things, that's all." He got a job as wait-er, in a
 simp-ly can't go wrong?" He got a great big piece of lead-pipe,
 find some kind of way! When sud-den-ly he saw a sign, "The

place on Her-ald Square, And he start-ed in ex-
 heav-y, strong and good, And on a dark street
 wo-man's ex-change" it read; "That list-ens fair-ly

chang-in' things, right there: He first ex-changed his
 cor-ner Hen-ry stood: A strang-er came a-
 good to me" he said; He pushed his wife in-

cresc. *e* *dim.*

a-pron for some o-ver-coats and things, And then he
 long, and Hen-ry tried with might and main, For to ex-
 side and said, "I'm tired of your face" And then he

tried ex - chang - in' his new job, for a bunch of dia - mond
change his club of lead pipe, for the — strang - er's watch and
grabbed a big bru - nette, and tried to — steal her from the

rings; Next mor - nin' just at ten, They put him in the
chain; But Hen - ry took a drop, The strang - er said "Now
place; Next morn he said "Oh! Fudge!" Some one must have a

"Pen," Said Hen - ry, I don't see why I am here a - gain.
stop" And come a - long with me, for I'm a reg - 'lar cop.
grudge, I'm get - ting tired of hob - nob - bin' wid this Judge?"

Chorus.

"Good mo - 'nin' Judge, Good mo - 'nin' Ju - ry,
"Good mo - 'nin' Judge, Good mo - 'nin' Ju - ry,
"Good mo - 'nin' Judge, Good mo - 'nin' Ju - ry,

p-f

— I been here be - fo' You know me sure - ly;
 — I been here be - fo' You know me sure - ly;
 — I been here be - fo' You know me sure - ly;

The Judge says "You take things so well, Take
 The Judge says You take things so well Take
 The Judge says Try - in' to ex - change your wife, This

thir - ty days — in a pris - on cell, "Good mo - 'nin'
 sev - en years — in a pris - on cell, "Good mo - 'nin'
 time I'm gone — to send you up for life, "Good mo - 'nin'

1
 Good mo - 'nin' Judge?
 Good mo - 'nin' Judge?
 Good mo - 'nin' Judge?
 2
 "Good mo - 'nin' Judge?
 "Good mo - 'nin' Judge?
 "Good mo - 'nin' Judge?
ff *D.C.*

TRY THESE OVER ON YOUR PIANO

In Roseland.

INTERMEZZO PETITE.

by MAX. C. EUGENE.

Andante moderato.

Piano

The first system of musical notation is for a piano piece. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Andante moderato.' and the dynamics are marked 'mf' (mezzo-forte). The key signature has one sharp (F#). The first measure contains a treble staff with a series of chords and a bass staff with a simple accompaniment. The second measure continues the treble staff with more chords and the bass staff with a simple accompaniment. The third measure continues the treble staff with more chords and the bass staff with a simple accompaniment.

The second system of musical notation continues the piano piece. It consists of a grand staff with a treble and bass clef. The dynamics are marked 'cres' (crescendo) and 'cres do.' (crescendo). The key signature has one sharp (F#). The first measure contains a treble staff with a series of chords and a bass staff with a simple accompaniment. The second measure continues the treble staff with more chords and the bass staff with a simple accompaniment. The third measure continues the treble staff with more chords and the bass staff with a simple accompaniment.

The third system of musical notation continues the piano piece. It consists of a grand staff with a treble and bass clef. The tempo is marked 'a tempo.' The key signature has one sharp (F#). The first measure contains a treble staff with a series of chords and a bass staff with a simple accompaniment. The second measure continues the treble staff with more chords and the bass staff with a simple accompaniment. The third measure continues the treble staff with more chords and the bass staff with a simple accompaniment.

The fourth system of musical notation continues the piano piece. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The first measure contains a treble staff with a series of chords and a bass staff with a simple accompaniment. The second measure continues the treble staff with more chords and the bass staff with a simple accompaniment. The third measure continues the treble staff with more chords and the bass staff with a simple accompaniment.

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