

# SYNCOPATE

MENLO MOORE and MACKLIN MEGLEY  
PRESENT

# MOLLY DARLING



BOOK BY  
OTTO HARBACH  
AND  
Wm CARY DUNCAN  
LYRICS BY  
PHIL COOK  
MUSIC BY  
TOM JOHNSTONE  
PRODUCTION STAGED BY  
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BOOK STAGED BY  
WALTER WILSON

Scenes by HERBERT WARD

## VOCAL

MELLOW MOON  
MELODY DREAMS  
SYNCOPATE  
SOME LITTLE  
SOME ONE  
DEAR LITTLE GAD-  
A-BOU T  
WHEN ALL YOUR  
CASTLE COME TUM  
BLING DOWN  
YOU KNOW WHAT  
TO DO

HARMS  
NEW YORK

# SYNCOPE

Words by  
PHIL COOK

Music by  
TOM JOHNSTONE

Moderato (in Fox-Trot time)

Piano

The piano introduction consists of two measures. The first measure is marked *f* and features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The second measure is marked *rit.* and features a slower, more sustained chordal texture.

*a tempo*  
*mf*

Back in moth - er's day, 'Twas an - oth - er day,  
Wel - come on the mat, Place to park your hat,

*mf* *a tempo*

The first system shows the vocal melody and piano accompaniment for the first two lines of the verse. The piano part includes a bass line with a steady eighth-note rhythm and a treble line with chords. The second system continues the piano accompaniment with a similar rhythmic pattern.

Home was not the same, Moth - er'd sit ev - 'ry  
If you strut your stuff; Nev - er feed 'em with

The second system shows the vocal melody and piano accompaniment for the second two lines of the verse. The piano part includes a bass line with a steady eighth-note rhythm and a treble line with chords. The second system continues the piano accompaniment, featuring a triplet of eighth notes in the treble clef.



eve - ning,                      Hold - ing hands - with      Dad;  
 can - dy                      Like they used - to              do.

Then at nine, he'd be leav - ing,  
 Have your danc - ing shoes hand - y,

What a time he had.                      Now they en - ter - tain  
 Bring a step that's new.                      With a sax - o - phone

with an - oth - er strain;                      Jazz has made his  
 for a chap - er - one,                      Oh, boy what a

bow;  
chance

Ev - 'ry sin - gle light is burn - ing,  
See her shoul - ders, how they're sway - ing,

*cresc.*

Phon - o - graphs are turn - ing, Ev - 'ry home's a dance hall now.  
There's no use de - lay - ing, Can't you see she wants to dance.

Refrain

*p - mf*

Take up the par - lor rug, It's time to steal a hug,

*p - mf*

Syn - co - pate; Turn on the phon - o - graph,

Make ev - 'ry groan a laugh, Syn - co - pate.

Ev - 'ry home to - day is filled with syn - co - pa - tion

Ev - 'ry note they play is like an in - vi - ta - tion.

Come! hear the drum Go

Rat - ta tat - ta tat - ta - rat - ta - tat - tum!

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of eighth and sixteenth notes with a triplet of eighth notes. The piano accompaniment includes a treble clef with chords and a bass clef with a steady bass line.

Don't wait to read the news, Get out the lat - est blues,

The second system continues the vocal and piano accompaniment. The piano part features a treble clef with chords and a bass clef with a steady bass line.

Syn - co - pate. Don't try to hold her hand,

The third system continues the vocal and piano accompaniment. The piano part features a treble clef with chords and a bass clef with a steady bass line.

Just love to beat the band, Syn - co - pate.

The fourth system concludes the vocal and piano accompaniment. The piano part features a treble clef with chords and a bass clef with a steady bass line.



When the lights are low, to make the par - ty sweet - er,

Put a quar - ter in the syn - co - pat - ed me - ter.

The couch is good as new For all they ev - er do

Is syn - co - pate! — — — — — -pate!