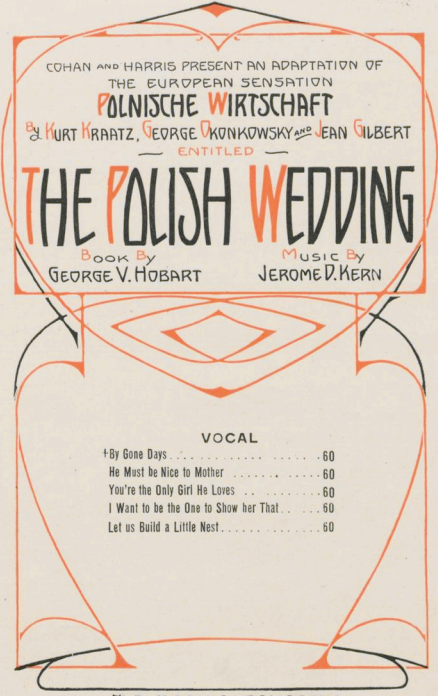


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COHAN AND HARRIS PRESENT AN ADAPTATION OF
THE EUROPEAN SENSATION

POLNISCHE WIRTSCHAFT

By **KURT KRAATZ**, **GEORGE KONKOWSKY** AND **JEAN GILBERT**

ENTITLED

THE POLISH WEDDING

Book By
GEORGE V. HOBART

Music By
JEROME D. KERN

VOCAL

† By Gone Days	60
He Must be Nice to Mother	60
You're the Only Girl He Loves	60
I Want to be the One to Show her That	60
Let us Build a Little Nest	60

T. B. HARMIS COMPANY
NEW YORK



Bygone Days.

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Words & Music by
JEROME D. KERN.

Andante moderato. WILLY.

Voice. Come then, my love,

Piano. *p* *pp*

Willy. — We two shall go a stroll-ing Back to the days — When love beyond controll-ing

Willy. MARGA.
led us gai-ly by the hand — You left me there in Loves own

Marga. land You went your way — there's no de-ny-ing! For you

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Mar. WILLY.
(sadly)
wandered o'er the hills a - way Ah, stop I pray! You left me

mf *pp rall.*

Mar. WILLY.
(with emotion)
sigh - ing My love, my dear, The fault was

a tempo. *mf molto accel.*

Will
mine, I fear, — Could you for give me? Can you try? —

a tempo.

MARGA. WILLY.
If we could on - ly start a new, just you and I. I would be ev - er fond and

p

MARGA.

Will. true Then let us try. Just as we did in days gone by, dear,

rall.

WILLY.

Give me the chance oncemore to try, dear. Lovewill forge a neweach gold-en

a tempo. *animato.*

MARGA.

Will. fet - ter And we'll o - bey him al - ways to the let - ter.

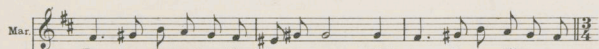
Mar. *(Slow and Tenderly.)* *(contentedly)*

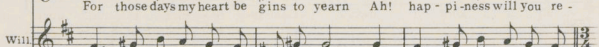
That's bet - ter.

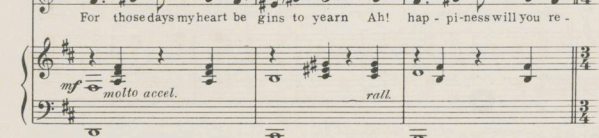
WILLY.

Will. Give me your lit - tle hand my love.

Solo Violin. *cantabile.* *pp*

Mar.  For those days my heart be gins to yearn Ah! hap - pi - ness will you re -

Will.  For those days my heart be gins to yearn Ah! hap - pi - ness will you re -



mf *molto accel.* *rall.*

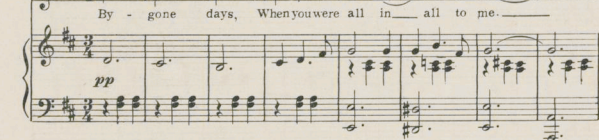
Mar.  turn.

Will.  turn.


a tempo.

Valse Lento.

Mar.  By - gone days, When you were all in all to me.


pp

WILLY.

 By - gone days, Fond mem - o - ries re - call to me.


p

Grandioso.

Mar. By - gone days, Can they re - turn to us once

Will. By - gone days, Can they re - turn to us once

Brillante.

Mar. more. Love was the mas - ter then in full con - trol.

Will. more. Love was the mas - ter then in full con - trol.

Mar. Of heart and soul my own, my dar - ling From your far dis - tant ways

Will. Of heart and soul my own, my dar - ling From your far dis - tant ways

Mar. Come back once more as of yore. — By gone days.

Will. Come back once more as of yore. — By gone days.

TRY THIS ON YOUR PIANO.

Remembrance.

Presto con fuoco.

Valse.

Archibald Joyce.

Piano.

The first system of musical notation for 'Remembrance' consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (p) dynamic and a forte (f) dynamic marking. The melody is in the right hand, and the accompaniment is in the left hand.

Andante.

The second system of musical notation continues the piece with an 'Andante' tempo. It features a 'piano' (p) dynamic marking and an 'ad lib.' (ad libitum) instruction. The piece concludes with a 'dim.' (diminuendo) and 'rall.' (rallentando) marking, ending with a 'pp' (pianissimo) dynamic.

Con amore.

The third system of musical notation is marked 'Con amore' (with love). It continues the piano accompaniment with a 'p' dynamic marking.

The fourth system of musical notation continues the piano accompaniment.

The fifth system of musical notation continues the piano accompaniment.

The sixth system of musical notation concludes the piece with a 'piano' (p) dynamic marking and a 'ff' (fortissimo) dynamic marking. It includes first and second endings.

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