

# THE LAST LONG FLIGHT

BY  
JAMES F. HANLEY



DEDICATED  
TO THE MEMORY  
OF  
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AND HIS  
COMRADE  
AVIATORS  
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Try this over on your Piano.

# MANDY 'N' ME

Words by  
BERT KALMAR  
CHORUS

With Patter Chorus

Music by  
CON. CONRAD and  
OTTO MOTZAN

Man - dy 'n' me Man - dy 'n' me

*p-f*

The first system of musical notation for the song. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are "Man - dy 'n' me Man - dy 'n' me". The piano accompaniment is in a grand staff (treble and bass clefs) and includes a dynamic marking of *p-f* (piano-forte). There are various musical notations such as slurs, accents, and fingerings (e.g., '7').

Come on and get in line with Man - dy 'n' me

The second system of musical notation. The vocal line continues with the lyrics "Come on and get in line with Man - dy 'n' me". The piano accompaniment continues with similar musical notations and dynamics.

Put on your glad rags and smile \_\_\_\_\_ Fol - ow us

*<sfz*

The third system of musical notation. The vocal line has the lyrics "Put on your glad rags and smile \_\_\_\_\_ Fol - ow us". The piano accompaniment includes a dynamic marking of *<sfz* (sforzando). There are various musical notations such as slurs, accents, and fingerings.

right down the aisle We're head-in' for a wed-din' Man - dy 'n' me

The fourth system of musical notation. The vocal line has the lyrics "right down the aisle We're head-in' for a wed-din' Man - dy 'n' me". The piano accompaniment continues with similar musical notations and dynamics.

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# The Last Long Flight

By JAMES F. HANLEY

Marcia

*f* *rall.*

The last long flight's the long-est It leads to God knows where There

*staccato*

*p* *cresc. poco a poco*

must be just one land-ing place For a fly - er game and square There's

*rall.*

on - ly one di - rec - tion When he says his last good - bye And

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'on' and continues with quarter notes 'ly', 'one', 'di', 'rec', 'tion'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'rall.' marking is placed above the vocal line at the end of the system.

\*turn - ing

gets his mo - tor \*rev - ving For his trip be - yond the sky.

*rall.*

The second system continues the vocal line with 'gets his mo - tor' and '\*rev - ving'. The piano accompaniment continues with chords and a bass line. A 'rall.' marking is placed below the piano accompaniment in the middle of the system.

*agitato*

His spi - rit plane goes climb - ing toward the stars The

*agitato*

The third system begins with the vocal line 'His spi - rit plane goes climb - ing toward the stars'. The piano accompaniment is marked 'agitato' and features a more active bass line with eighth notes. The system ends with the word 'The'.

new moon tips his wings with sil - ver light The

The fourth system continues the vocal line with 'new moon tips his wings with sil - ver light'. The piano accompaniment continues with chords and a bass line. The system ends with the word 'The'.

Angels wait a-round his han-gar door \_\_\_\_\_ To watch him land and wel-come him that

night \_\_\_\_\_ His eyes grown wea-ry watch-ing soon find rest \_\_\_\_\_ Soft

*cresc. poco a poco*

moon-beams thru the clouds his path will light While his spi-rit plane goes climbing toward the

*rall.*

stars \_\_\_\_\_ Up - on his last long flight \_\_\_\_\_

*Andante*

*ff* *p* *cresc. e accel.* *ff*

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