

IM·JUST·OUT·OF·MY·TEENS

FRAZEE·O·LEDERER'S
PRESENTATION·OF

VICTOR·MOORE

IN·THE·NEW·MUSICAL·PLAY

THE
HAPPIEST·NIGHT
OF·HIS·LIFE

PERSONALLY·STAGED
BY

GEO·W·LEDERER

AUTHORS
JUNIE·M·CREE
SYDNEY·ROSENFELD

Oh What A Beautiful Morning	60
Laughing Widows	60
Because It Can't Sit Down	60
Oh You Chicago, Oh You New York	60
The Happiest Night Of His Life	60
Tree of Love	60
I'm Just Out Of My Teens	60
Nectar For The Gods	60
Isn't It Nice To Know Somebody Cares For You	60
Blind Man's Buff	60
Could You Learn To Love Me	60
The Fiddler Must Be Paid	60
Jane	60
A Little Black Bug, Bit A Big Black Bear	60
Twenty-Four Hours Of Love	60

Selection, \$1.00 Score, \$2.00

COMPOSER
ALBERT
VON·TILZER

Try this over on your Piano.

Oh You Chicago, Oh You New York.

Lyric by
JUNIE McCREE.

DUET.

Music by
ALBERT VON TILZER.

Marcia.

Moderato.

(Minnie) In a
(Minnie) For-eign-

great big West-ern town, There are men of some re-nown And Chi-
ers who vis-it here, Hold Chi-ca-go ver-y dear, When they

ca-go wears a crown, For her girls are pret-ty (Dick) On an
leave they're full of cheer, That's the way we treat them (Dick) You will

The musical score is written for piano in 2/4 time, with a key signature of one flat (B-flat). It consists of four systems. The first system is a Marcia section. The second system is a Moderato section with lyrics for two vocal parts: (Minnie) and (Minnie). The third and fourth systems continue the lyrics. The score includes dynamic markings such as *f* and *p*.

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"I'm Just Out Of My 'Teens"

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Lyric by
JUNIE Mc CREE.

Music by
ALBERT VON TILZER

Piano introduction musical notation in G major, 2/4 time. The right hand features a melodic line with a slur over the first four measures, starting on G4 and moving up to B4. The left hand provides a simple harmonic accompaniment. Dynamics include *fz* (forzando) and *p* (piano).

Musical notation for the first line of lyrics. The vocal line is in G major, 2/4 time. The lyrics are: "Twenty to day, that is to say, child - hood's passed - / Mon-day with Joe, off to a show, Tues - day Fred -". The piano accompaniment is in the same key and time signature, with a *p* dynamic.

Musical notation for the second line of lyrics. The vocal line continues with: "Is - nt it good young wom-en hood - here / Wednesday with Jack, Bright-on and back - Thurs -". The piano accompaniment continues with a *p* dynamic.

Musical notation for the third line of lyrics. The vocal line concludes with: "at last - - - Six - teen is fine, eighteen di - / day Ned - - - Fri - day with Jim, I'm fond of". The piano accompaniment continues with a *p* dynamic.

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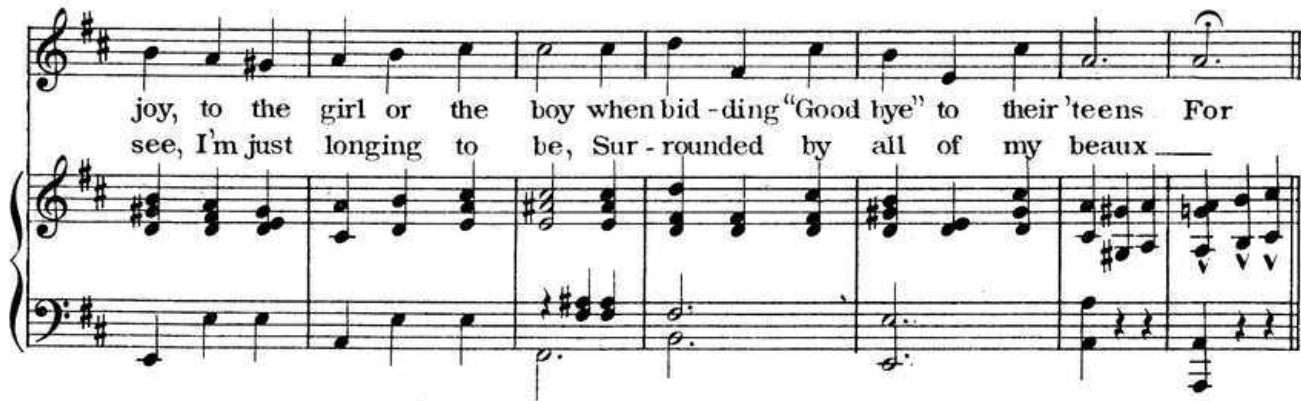
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vine, Nine-teen brings on courting scenes — But oh! what a
him, Sa - tur - day Frank will pro - pose — On Sun-days you



joy, to the girl or the boy when bid - ding "Good bye" to their 'teens For
see, I'm just longing to be, Sur - rounded by all of my beaux —



CHORUS

I'm just out of my 'teens since yes - - -



p-f

ter - day — And I know that it



means I'm to have my way, _____ Now I want



kiss - es for that's where the bliss is, I must have a sweet-heart some



rit. how _____ *a tempo* For I'm just out of my 'teens I'm a



big girl now. **1** **2** now. *fz* *fz*



If Tears were Pearls

(Wär'n Thränen Perln)

Words by
ARTHUR J. LAMB.

Music by
ALBERT VON TILZER.

By the Writers of
"GOODBYE, SWEETHEART, GOODBYE,"
ETC.



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NEW YORK

To Caddie.
If Tears Were Pearls.

Words by
ARTHUR J. LAMB.
*(German Translation by
GUSTAV PLATZMAN)*

Music by
ALBERT VON TILZER.

Andante espressivo. *With tenderness*

If tears were pearls, then
Wär'n Thränen Perln, dann
I would weave a chain of pearls for thee, And
Ich wüßte gern eine Kette von Perlen für dich, Und
not a neck-lace ev-er worn, would half as love-ly
nicht eine Halskette, die jemals getragen, wüßte halb so lieblich
be- Such pearls I'll weave, as ne'er were found, be-
sein. Such Perlen will ich web'n, wie man nie an-ge-fohnen hat.

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