

IN LOVE WITH LOVE

Lyric By DAILEY PASKMAN

Music By RUDOLF FRIML

WM. HARRIS JR.

Presents



In LOVE with LOVE

Play By
VINCENT LAWRENCE
Staged By
ROBERT MILTON

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THEATRE
BUILDING
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SONG HIT FROM "HELEN OF TROY, NEW YORK"

Look For The Happy Ending

(David)

By BERT KALMAR
and HARRY RUBY

Chorus

Look for the hap - py end - ing, ——— Most

p-f

sto - ries end that way. ——— In ev - 'ry tale a

chap - ter ap - pears, — of sor - row and tears; — But joy and laughter,

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In Love With Love

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Lyric by
DAILEY PASKMAN

Music by
RUDOLF FRIML

Moderato

Piano



mf

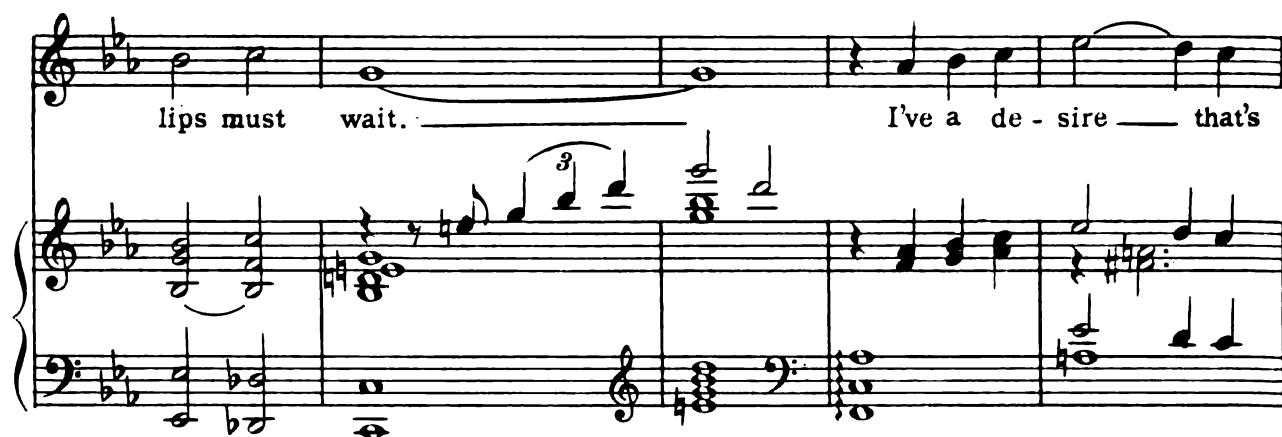
The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The left hand starts with a bass clef and a common time signature, playing a series of chords: F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5.

Voice



Two empty arms are yearning, Two lone-ly

The first line of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a common time signature. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The left hand starts with a bass clef and a common time signature, playing a series of chords: F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5.



lips must wait. I've a de-sire that's

The second line of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a common time signature. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The left hand starts with a bass clef and a common time signature, playing a series of chords: F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5.



burn - ing; My heart a - woke and I'm learn - ing. I'm in

The third line of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a common time signature. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The left hand starts with a bass clef and a common time signature, playing a series of chords: F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5.

Refrain

love, ————— in love with love. ————— Who is the

p.f.

'who'? ————— I wish I knew. ————— Now I have

some - one in mind, But love is blind,

It's per-plexing, what can a poor girl do? You don't seem to

care, ————— That's why I'm blue, ————— And of the

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "care, ————— That's why I'm blue, ————— And of the". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff with chords and a left-hand staff with a bass line. A fermata is placed over the first measure of the piano accompaniment.

heart-aches I bear, — no-one's a - ware; ————— But some-day

The second system continues the vocal line with the lyrics "heart-aches I bear, — no-one's a - ware; ————— But some-day". The piano accompaniment continues with chords and a bass line, featuring some dynamic markings like accents.

when, if my schemes and my dreams all come true, You'll find I'm in

rit.

The third system has the lyrics "when, if my schemes and my dreams all come true, You'll find I'm in". The piano accompaniment includes a *rit.* (ritardando) marking above the right-hand staff. The system concludes with a double bar line.

love, dear, with you! ————— I'm in you! —————

1 2

The fourth system contains the lyrics "love, dear, with you! ————— I'm in you! —————". It features two first endings, labeled "1" and "2", indicated by brackets above the vocal line. The piano accompaniment includes a *rit.* marking above the right-hand staff. The system ends with a double bar line.

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My Sweetie Went Away She Didn't Say Where, When or Why

By ROY TURF and LOU HANDMAN

Chorus

"My sweetie went a-way, but she did-n't say where, she did-n't say when, she did-n't say why, Or bid me good-bye, — and I'm as blue as can be — I know she loves an-oth-er one, but she did-n't say who, she did-n't say which, she

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ASK TO HEAR THESE
SONGS PLAYED

Oh! Gee, Oh! Gosh, Oh! Golly I'm In Love

Words by OLSON and JOHNSON

Music by ERNEST BREUER

Chorus

"Oh! Gee, Oh! Gosh, Oh! Gol-ly I'm in love, Oh! Gee, Oh! Gosh! It's
"Oh! Gee, Oh! Gosh, Oh! Gol-ly I'm in love, Oh! Gee, Oh! Gosh! It's
you I'm think-ing of, I love to hold your teen-y ween-y hand in mine,
her I'm think-ing of, I love to feel her hair-net on my man-ly chin.
I get a pig-gly wig-gly feel-ing down my spine.
No won-der I use Cut, i - cur - a for my skin.

1297-8

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WHO'S SORRY NOW
BEALE STREET MAMMA
BELLA DONNA
THE FIRST WALTZ
DON'T THINK YOU'LL BE MISSED
JOE IS HERE

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MOTHER IN IRELAND
THE LOVELIGHT IN YOUR EYES
AGGRAVIN' PAPA
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THAT SWEET SOMEBODY O'MINE
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