

BURNSIDE AND COMSTOCK

--- PRESENT ---

The Musical Comedy in two Acts

FASCINATING FLORA



Book by
Joseph H.
Herbert
AND
R. H.
Burnside



Additional
Music by
Jerome D.
Kern



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RIGHT NOW
BALLOONING
THE SUBWAY EXPRESS

KATY WAS A BUSINESS GIRL
THE LITTLE CHURCH
AROUND THE CORNER

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The Subway Express.

Words by
James O'Dea.

Music by
Jerome D. Kern.

Allegro moderato.

Piano. *f*

The piano introduction consists of two staves in a 3/4 time signature with a key signature of three flats (B-flat major). The right hand plays a rhythmic melody of eighth notes, while the left hand provides harmonic accompaniment with chords and single notes.

BOY.

It was in no shel-tered nook It was
When Grand Cen-tral hove in view Do you

mf

The musical notation for the boy's first line shows a vocal line with lyrics and a piano accompaniment. The piano part features chords and a steady eighth-note accompaniment.

by no bab-bling brook when ro-man-tic-'lly we
re-col-lect how you wild-ly reach-ing for that

The musical notation for the boy's second line continues the vocal melody and piano accompaniment, maintaining the same rhythmic and harmonic patterns.

GIRL.

met. Ah, the scene I cant for-get we were thrown to-
strap. Tum-bled in that fat man's lap what a si-tu-

The musical notation for the girl's part begins with a mezzo-forte (*met.*) dynamic. The vocal line includes lyrics and a piano accompaniment that supports the melody.

BOY.

geth - er in the Sub - way Ex - press. You were
a - tion for a Girl - ie was that? As you

clear - ly all at sea As you wild - ly clutched at me, When a -
sat up - on his knee How I wished that I were he, But I

GIRL.

round that curve we swung. Yes, and though I'd lost my tongue I made a
helped you to your feet. And the fat man held his seat I crushed him

BOY.

hit with you, you must con - fess. Yes you
and I al - so crushed his hat. As os -

hit me in the back, and as a - round and round you flew I in -
ten - sib - ly we read the signs of break-fast food and ham If we

quired if I could ten - der a sup - port - ing arm to you. To
were - nt in a pick - le, we were clear - ly in a jam. 'Twas

GIRL.

which I an - swered "No, Sir!" when the guard yelled "Move up_ clos - er" And
more like an ex - cur - sion; Or_ just an - oth - er_ ver - sion Of

clear - ly there was noth - ing else to do.
Ma - ry and her faith - ful lit - tle Lamb.

BOY. *marcato.*

We first met down at Spring Street and then up on my

GIRL.

word. I felt I'd known you all my life when we reached Twenty

BOY. GIRL.

Third. You won my heart at Har-lem At the Bronx I murmured

BOTH

yes, We lost no time in that hour sublime On the Subway Ex - press.

TRY THIS ON YOUR PIANO

A RECIPE.

Words by
JEROME D. KERN and PAUL WEST

Music by
JEROME D. KERN

REFRAIN. *Andante*

To a sha - - dy lit - - tle nook Add a

lov - - ing lit - - tle look, Stir a heap - ing spoon of

sen - ti - ment In a quart of moon - lit lake; Drop a pinch of sweet ro -

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