

WHY SHOULDN'T WE

ARTHUR
HAMMERSTEIN
PRESENTS

ROSE- MARIE

A MUSICAL PLAY

Book and Lyrics by
Otto Harbach &
Oscar Hammerstein 2nd
Music by
Rudolf Friml
and
Herbert Stothart

VOCAL

Door Of Her Dreams
Rose Marie
Totem Tom Tom
The Call
Why Shouldn't We

HARMS
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Why Shouldn't We

(Duet)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN 2nd

Music by
HERBERT STOTHART

Moderato

Piano

mp

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melody of eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamic is 'mp'.

(He) Sweet - heart, Sweet - heart, this is no sea - son
 (She) Hoi - man, Hoi - man, I know ex - act - ly

p

The vocal line is written in a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has a melody of quarter and eighth notes, and the left hand has a bass line of eighth notes. The dynamic is 'p'.

(Spoken)

to be sad, Buds of Spring are
 what you mean, It's a fact I

pp

The spoken vocal line is written in a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has a melody of quarter and eighth notes, and the left hand has a bass line of eighth notes. The dynamic is 'pp'. There is an accent mark (^) over the final note of the piano accompaniment.

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sprout - ing ev - ry - thing is ring - ing shout - ing, In your
 re - a - lize that when the Spring-time brings the flies, It

(Sing)
 ear it brings a spi - rit gay and glad: —
 al so makes us diz - zy in the bean: —

Refrain *L'istesso tempo*

p-f
 The thing we call ro-mance is in the air,
 The thing we call ro-mance is in the air,

No mat-ter where you go — you find a pair
 This is the time of year — when ev - 'ry pair

Is - nt it time— to be heed - ing the call?—
Wax - es po - et - ic 'bout crick - ets and bees;—

It seems a crime— to be miss - ing it all—
Feel - ing path - et - ic 'bout flow - ers and trees—

It makes me green with en - vy when I
Out in the mead - ow green— they take their

hear
lunch Some - bo - dy call some bod - y else her
To gaze up on the scen - 'ry as they

"dear" ev - ry - one seems to be turn - ing the trick -
 munch Watch - ing a daf - fo - dil full of ca - price -

mf

Ev - en the pol - y - wogs down in the "crick" -
 Eat - ing a half - o' dill pick - le a piece -

Birds in the for - est and fish in the sea, - Are hav - ing their fun
 Get - ting as cuck - oo as cuck - oo can be, - But hav - ing their fun

poco rit.

1 Why should - n't we? _____ Why should - n't we?
 Why should - n't we? _____ Why should - n't we?

2 *rall.*

a tempo *rall.*

MEMORY LANE

Words by
B. G. DE SYLVA

Music by
LARRY SPIER
and CON CONRAD

Refrain

p-f

I am with you Wan-der-ing through Mem-o-ry Lane;

The first system of musical notation for the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The word 'Refrain' is written above the first measure. The lyrics 'I am with you Wan-der-ing through Mem-o-ry Lane;' are written below the vocal line. The piano part includes a *p-f* dynamic marking and features triplet rhythms in the right hand.

Liv-ing the years, Laugh-ter and tears, ov-er a - gain.

The second system of musical notation, continuing the vocal line and piano accompaniment. The lyrics 'Liv-ing the years, Laugh-ter and tears, ov-er a - gain.' are written below the vocal line. The piano accompaniment continues with triplet patterns.

I am dream - ing yet of the night we

The third system of musical notation, concluding the vocal line and piano accompaniment. The lyrics 'I am dream - ing yet of the night we' are written below the vocal line. The piano accompaniment continues with triplet patterns.

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