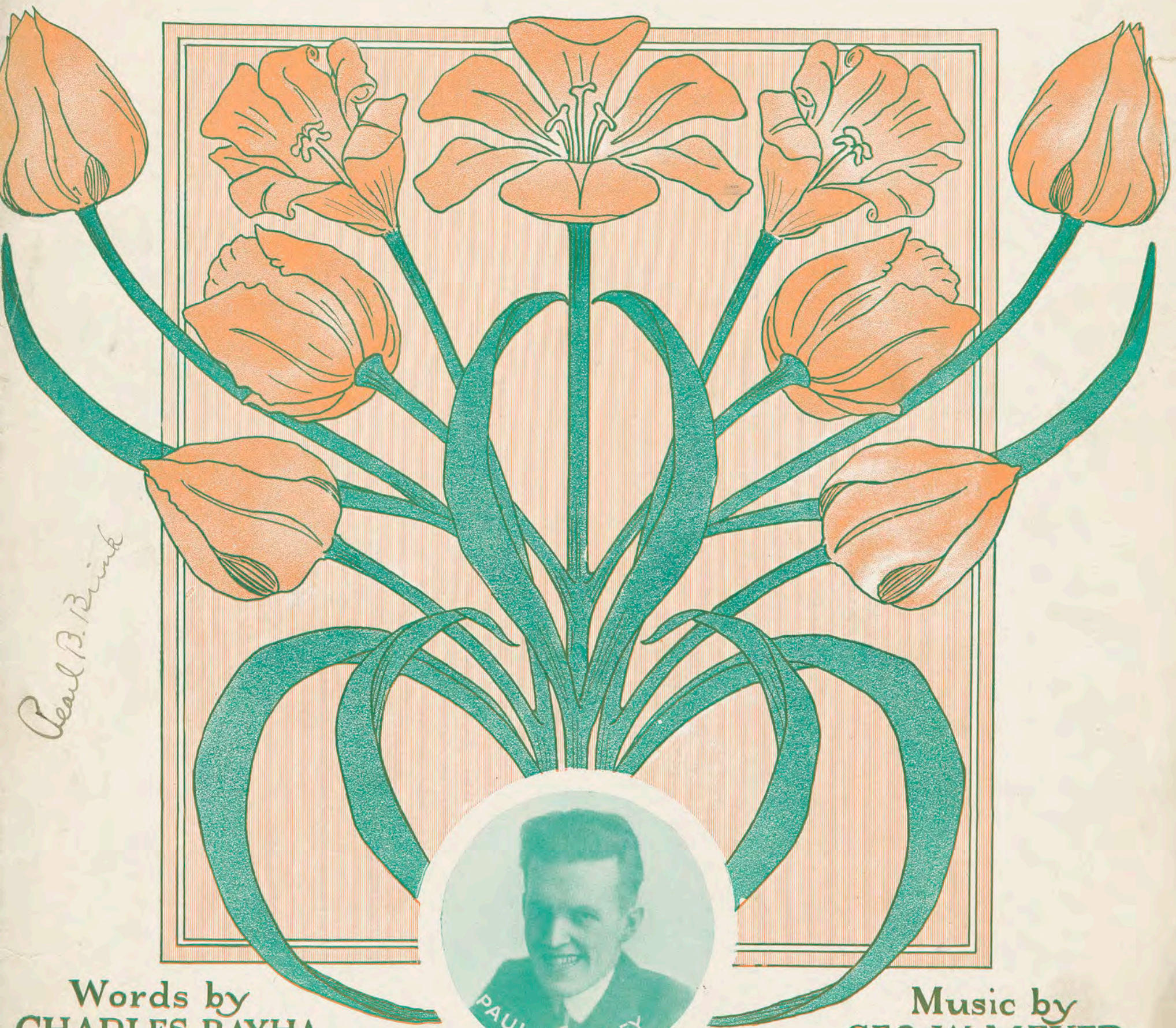


DON'T STOP FOR ROSES - DON'T BRING VIOLETS OR PANSIES - SO
JUST BRING TWO LIPS ALONG



Paul B. Brink

Words by
CHARLES BAYHA

Music by
GEO. W. MEYER

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Just Bring Two Lips Along.

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First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat, E-flat), common time. Dynamics: *f*. The music consists of chords and moving lines in both hands.

Second system of piano introduction. Treble clef, bass clef, key signature of two flats, common time. Dynamics: *f*. Continuation of the piano introduction.

Vocal entry and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Key signature of two flats, common time. Dynamics: *p*. The lyrics are: "Lit - tle Ma - bel, feel - ing blue, / John - ny said, I'll take your tip,". The piano accompaniment features chords and moving lines.

Vocal entry and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Key signature of two flats, common time. Dynamics: *p*. The lyrics are: "Strolled a - long the av - en - ue, / And to - night I'll make the trip, / met John - ny Small, - / up to your - home, -". The piano accompaniment features chords and moving lines.

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asked him to call? _____ She said: "I'll be - 'round to - night,
 please, be a - lone; _____ If you're sigh-ing for a kiss,

so; please, tell me, dear, _____ What your fav - 'rite
 You'll not sigh to - night _____ And you'll get a

flow-ers are, _____ She said: "lis - ten here."
 lit - tle more, _____ She said: "get this right."

CHORUS

Don't stop for ros - es, _____ It's not for ros-es I pine,

don't get me vi - o - lets; Save your money, dear, I just want you near,

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "don't get me vi - o - lets; Save your money, dear, I just want you near,". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature. The right hand has a melodic line with some grace notes and a left hand with a steady accompaniment.

You know, to - night's the night, dear, The on - ly

The second system continues the vocal line with the lyrics: "You know, to - night's the night, dear, The on - ly". The piano accompaniment continues with similar harmonic support.

thing I want is, (Come a - long, don't keep me wait - ing!)

The third system features the vocal line with the lyrics: "thing I want is, (Come a - long, don't keep me wait - ing!)". The piano accompaniment continues.

Don't bring me pan - sies, and dai - sies nev - er would do,

The fourth system concludes the vocal line with the lyrics: "Don't bring me pan - sies, and dai - sies nev - er would do,". The piano accompaniment continues.

Hon-ey, you know that you're in strong,— you can't go wrong;— The

folks will all be out, you know, Par-lors' nice and co-zy, all the

lights down low,— So just bring (tu - lips) two lips a -

long. long.

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Let Joe McCarty and Fred Fischer take you on the pleasantest trip in many a day—To Tokio.

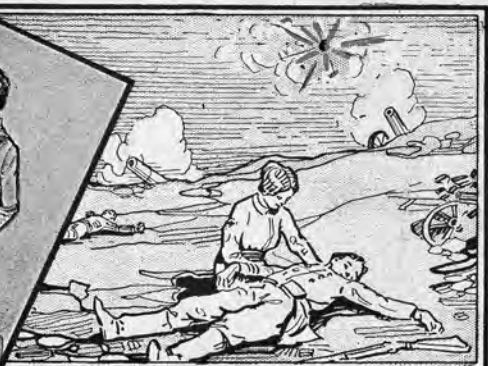
See the little sweetheart, "Ho, Yo-San," across the sea—beneath the bamboo tree, sitting on a Jap-a-(k)nee.

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It bids fair to far outstrip "Tipperary" in popularity.

By Alfred Bryan and Al Piantadosi.

CHORUS

I sing a-high a-lee a-low, That means I want to go to To-ki-o,

I got a sweet-heart who's wait-ing for me, That's why I want to be be-reath the

Bam-boo Tree When the lart-erns are a-glow ing,

CHORUS

I didn't raise my boy to be a sol - - dier, I brought him up to

be my pride and joy, Who dares to place a mus-ket on his

shoul der, To shoot some oth-er moth-er's dar-ling boy?

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 "Why Don't They Do It Now?" By McCarthy & Monaco.
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