

HELLO CUPID, SEND ME A FELLOW

LYRIC BY MELVILLE ALEXANDER

MUSIC BY ANATOL FRIEDLAND

The SHUBERT THEATRICAL COMPANY PRESENT

GERTRUDE HOFFMANN IN "BROADWAY TO PARIS"



Hit of Broadway	60
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Gertrude Hoffmann's Glide	60
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Hello Cupid Send Me A Fellow

Lyric by
MELVILLE ALEXANDER

Music by
ANATOL FRIEDLAND

Moderato

Piano *f*

Vamp *p* *mp*

Voice

Hel-lo Cen-tral! Hel-lo Cen-tral! Please don't be so
Hel-lo Cen-tral! Hel-lo Cen-tral! Come out of your

stu-pid! — Put me off this bus-y line and get me Mis-ter Cu-pid. —
slumber; — Won't you try to hur-ry up and get me back that num-ber? —

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato' and 'Piano' with a forte 'f' dynamic. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The voice part enters with the lyrics 'Hel-lo Cen-tral! Hel-lo Cen-tral! Please don't be so Hel-lo Cen-tral! Hel-lo Cen-tral! Come out of your stu-pid! — Put me off this bus-y line and get me Mis-ter Cu-pid. — slumber; — Won't you try to hur-ry up and get me back that num-ber? —'. The piano accompaniment continues with a 'Vamp' section, marked 'p' and 'mp', providing a rhythmic backdrop for the vocal lines. The score concludes with a final piano flourish.

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Hel - lo Cu - pid! Lis - ten Cu - pid, what have you to say?
 Mis - ter Cu - pid, Mis - ter Cu - pid, what did you send here?

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

You gave me a sweetheart and then took him right a - way. If
 I gave you an or - der but you've mixed it up I fear. A -

The second system continues the melody and accompaniment. The piano part includes some triplet figures in the right hand.

you don't want me mad at you, There's just one thing that you can do, —
 mong them all I can - not find a boy just like I have in mind, —

The third system shows the vocal line continuing with a slight melodic shift. The piano accompaniment features more complex rhythmic patterns, including triplets and slurs.

Take this or - der on the phone and send it up to - day. —
 Won't you kind - ly lis - ten, please, and let me make it clear. —

The fourth system concludes the page. The piano part includes a *poco rit* (ritardando) marking over the final measures. The system ends with a double bar line.

REFRAIN

Not fast

Send me a pair of lov-ing eyes, (Just like mine, just like mine, just like mine)

p-f

Eyes that are ev-er fond and true; (Oh, so true, oh, so true, oh, so true)

Send me a pair of hon-ey lips (Hon-ey lips, hon-ey lips, hon-ey lips)

Lips that know just what to do, (Kiss) (Kiss) (Kiss)

Be sure and send two big strong arms (just a squeeze, just a squeeze, just a squeeze,) And have him

near-ly six feet tall. _____ If you've nothing on — this

plan, Well then do the best — you can, Just send me a

fel - low, that's all! all! _____

April Moods.

Intermezzo.

By Max C. Eugene.

Composer of { Cupids Garden,
in Roseland etc.

Grazioso.

Piano.

The musical score is written for piano and consists of five systems. The first system begins with a treble and bass staff, with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The first system is marked 'mp' (mezzo-piano) and 'Grazioso'. The second system is marked 'mf' (mezzo-forte). The third system is marked 'mf'. The fourth system is marked 'mf'. The fifth system is marked 'f' (forte). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

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Lilly
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P48
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